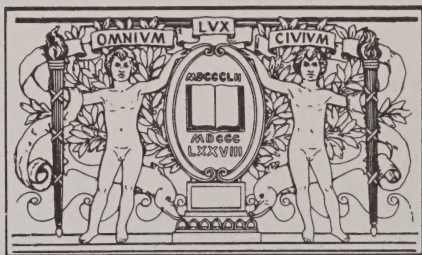




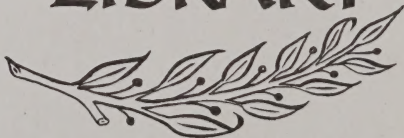
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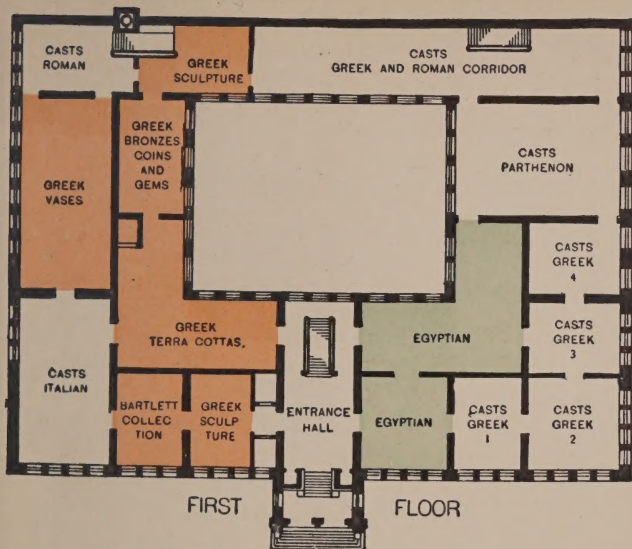


FINE ARTS DEPT

Frederic Gill,  
1909.







The *Egyptian Galleries* are colored in blue; the *Classical Galleries* in red; the collection of casts from the antique occupies all the galleries left uncolored excepting the corner room on the left, which is devoted to casts of *Italian renaissance sculpture*.

For tickets and catalogues, apply at the window on the left of the lobby.

Canes and umbrellas, cloaks and packages will be checked by the doorkeeper without charge. Enter by the right-hand turnstile.

Photographs of a large selection of the objects exhibited are for sale at the ticket office, and may be chosen from specimens kept in books which the attendant will show upon request.

Lavatories and a drinking fountain will be found at the foot of the stairway to the basement.

The *Library* is in the basement, at the end of the corridor leading to the right from the foot of the stairway.

For plan of *Second Floor*, see inside of back cover.



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# EGYPTIAN ART



## EGYPTIAN ART

THE collections of the Egyptian Department offer to the visitor ample opportunities for the study and enjoyment of Egyptian art. The nucleus of the collection is the portion known, from its donor, as the C. Granville Way Collection, which was presented to the Museum in 1872. Liberal gifts from private individuals, the donations of the Egypt Exploration Fund and the Egyptian Research Account, and the "finds" of the several successful expeditions which the Museum has sent into the field, have since then greatly increased the collection.

Egyptian art has in its entirety a very strongly marked individuality, and in order to have a sound conception of its nature it is necessary to consider the elements which influenced it. Unlike the Greeks, the Egyptians were not surrounded by a varied and pleasing environment, but rather by one of which the keynote was austere and enduring. On the banks of the Nile nature is, one may say, almost oppressively eternal. The rise and fall of the great river with almost clock-like regularity, so mysterious a phenomenon to the ancients; the seasons, marked by the springing and ripening of the grain; the likeness of day to day, of year to year, — all these things helped to mould a people who were intensely individual. The Egyptians were, like most agriculturalists dependent on irrigation, immensely practical and rather lacking in idealism. In them the imaginative faculty gave way to a hard common sense. They became expert in applying mechanical principles to the needs of their everyday life; and the results, however simple they may appear to us, were gigantic steps in the advance of civilization. Racially, the people had in tem-

perament all the shrewdness and simplicity which in so many cases mark our own agricultural classes at the present day. A fondness for holidays (the Egyptian calendar was full of feast days), a vein of humorous satire, a reverence for both priestly and temporal power, — all these were the birthright of the old Egyptian, as they are of his indirect descendant, the *fellah* (village peasant) of to-day.

But one of the most striking elements in the nature of the ancient Egyptian was his profound belief in the immortality of the soul (*Ba*) and the spiritual “double” (*Ka*). This belief, coupled with the commemorative instinct which the unchanging and solemn character of his country wrought in him, led to a rather primitive cult of the dead, which is in some degree analogous to the nobler ancestor-worship of China. In order that the *Ka* should at the last day have a body in which to be clothed, embalming and mummification were developed to a high point. But, haunted with a fear that even this mummy might not endure, they made likenesses in stone — reliefs and statues — of the deceased person. Out of this the art of sculpture among the Egyptians largely grew. The dead must be protected; so the tombs known as *mastabas*, and the pyramids of Gizeh, Sakkarah, Lisht, etc., were evolved. To experience the good things of this life and the next — to acquire merit — the gods must be revered. As a result of this natural feeling, the temple — the house of the god — came into existence. Indeed, ideas of death and of immortality so thoroughly conditioned life in ancient Egypt, that even in the minor arts of the metal worker and the potter <sup>1</sup> we see how dominant and pervasive the religious feeling was.

There are seven distinct epochs in the history of ancient Egypt and her art. It is as yet impossible to date the earlier periods accurately, but for the use of the visitor the following scheme, which is very conservative, may be here introduced:

---

<sup>1</sup> For example, the countless small bronze images of the deities, and the manufacture of pottery “ushabti” and mortuary vessels.



- I. *Predynastic* ("Prehistoric") *Period*. About 3500–3000 B. C.
- II. *Old Empire*. Dynasties I–XI. About 3000–2200 B. C. About 2200–2000 B. C. is a blank period, of which very little is known.
- III. *Middle Empire*. Dynasties XII–XVI. About 2000–1700 B. C. From about 1700–1575 B. C., Egypt was under the Hyksos invaders.
- IV. *New Empire*. Dynasties XVII–XX. About 1600–1100 B. C.
- V. *Period of Foreign Domination*. Dynasties XXI–XXV. About 1100–663 B. C.
- VI. *Late Egyptian Period* (*Late New Empire*). Dynasties XXVI through XXX. 663–332 B. C. The Persians won Egypt, lost it, and in 343 B. C. reconquered it.
- VII. *Greek, Roman, and Byzantine Periods*. 332 B. C.–638 A. D. Alexander conquered Egypt in 332 B. C. The Greek house of the Ptolemies ruled in Egypt until 30 B. C. From then until 394 A. D. Egypt was a Roman province. Byzantine rule, 394–638 A. D. In 638 A. D. the country was subdued by the Mohammedan Arabs under their general, 'Amru.

Even a casual knowledge of Egyptian history brings home one feature which, however strange it may at first appear, is due to forces which have been at work the world over for thousands of years. This is the occurrence of great blanks — dark ages — in our records of Egypt. These periods were sometimes the result of national exhaustion following periods of conquest or of great activity; at other times they were brought about by foreign influences. The insulated position of Egypt makes these epochs well defined, and so one is afforded a rare opportunity of noting cause and effect in a national and peculiar art, through the ups and downs of three thousand years or more: a case hardly paralleled in history. This reason alone constitutes for Egypt a claim upon the attention of intelligent men which cannot well be disregarded.

The following list of books is made for the convenience of visitors who wish to become acquainted with the more important features of ancient Egyptian history and art. The books are all of them in the Museum Library, where they are accessible to the public. The visitor will find many other publications in French, German, and English in the Library, as well as a great number of photographs.

K. Bædeker (Editor), *Egypt*. 2 vols., dealing with Upper and Lower Egypt. A thoroughly trustworthy handbook for tourists, the articles in which are written by specialists. Illustrated with valuable maps and plans.

Egypt Exploration Fund, *Atlas of Ancient Egypt*. Invaluable for the ancient geography. 1894.

W. M. Flinders Petrie and others, *A History of Egypt*. 7 vols., beginning with the predynastic period and coming down to modern times. A very useful book, well illustrated, but in some cases maintaining views not generally accepted.

J. H. Breasted, *A History of Egypt*. 1905. An American work of high standing; recent and concise. Ends with the Persian conquest. Illustrated.

G. Maspero, *The Dawn of Civilization*. 1894. A very well illustrated account of the early history, art, etc. It also treats of Assyria and Chaldæa.

G. Maspero, *Manual of Egyptian Archaeology*. 1889. Translation from the French by A. B. Edwards. The most convenient general introduction to the subject. Illustrated.

E. W. Budge, *The Mummy*. 1893. A treatise on funereal archaeology and mortuary rites. Sometimes arbitrary, but very useful. Illustrated.

A. Erman, *Life in Ancient Egypt*. 1894. Translation by H. M. Tirard of a capital treatment of the subject. Very thorough and scholarly, yet readable. Many illustrations.

G. Perrot and C. Chipiez, *History of Ancient Egyptian Art*. 2 vols. English translation of the first volume of the French "Histoire de l'Art dans l'Antiquité," and quite the best treatment of the subject as a whole. Illustrated.

Jean Capart, *Primitive Art in Egypt*. Translated by A. S. Griffith, 1905, with revision by the author.

Henry Wallis, *Egyptian Ceramic Art*. 2 vols. 1898, 1900. Many of the illustrations are in color.

- E. W. Budge, *Egyptian Magic*. 1901. Interesting account of popular superstitions, the uses of amulets, etc. Illustrated.
- W. M. Flinders Petrie, *Egyptian Tales*. 2 vols. An English adaptation of the ancient stories translated into French by Maspero.
- E. W. Budge, *First Steps in Egyptian*. 1895. The best grammar for the use of beginners, and the only good one in English.



*Specimens of Predynastic Art*

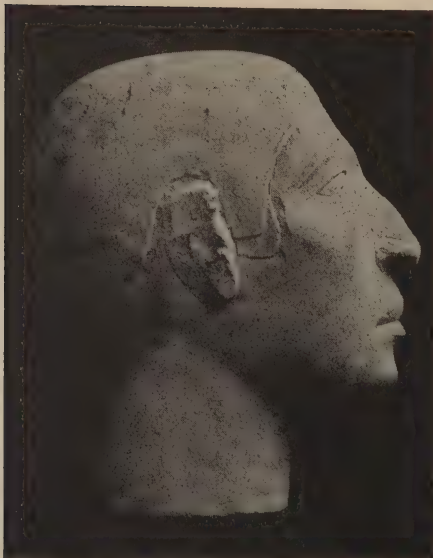
The remains of the prehistoric period (about 3500–3000 B. C.) consist largely of stone implements and pottery. In the above plate the objects, from left to right, are as follows: (top row) shell bracelet, large flint knife with serrated edge, bracelet of polished flint; (middle row) lance-head with serrated cutting edge, four arrow-heads, flint knife; (under arrow-heads) typical flint flake for cutting, small flat bone image, possibly a fetich. At the bottom is shown a heavy flint knife. Its rudeness is not due to its being older than the blade at the top, but to the degeneration in the art of stoneworking, following the introduction of metals, shortly before Dynasty I. At its best, the stonework of prehistoric Egypt has never been surpassed, or even equalled.

*Stone Vases**Old Empire*

The art of making stone vases was one in which the craftsmen of the Old Empire excelled, and the above much-reduced plate shows specimens produced in Dynasties I to VI, when this work was at its best. The vases are of various materials: marble, alabaster, indurated slate, breccia, and the hardest diorite. The method of working is known to have been simple in its essentials, but to have required great patience and skill of hand. The vase was first blocked out rudely and roughly hollowed. It was then laboriously worked down to the desired form, and finally polished with sand and water. The large shallow dish on the pedestal clearly shows the minute *striae*, or scratches, made by the sand used in finishing the piece. For perforating handles, etc., such as are seen on the large vase on the middle pedestal, two methods were employed. The earlier was that of the reed-drill, used with wet sand; the later was the tubular drill of metal. We find to-day many small cylinders of alabaster or diorite, about the size of a lead pencil, which are the "cores," or pieces cut out by the tubular drill. These drills were generally worked with a bow, like a fire-stick.

Although the use of stone vases persisted until the Late New Empire, the severely pure forms and artistic excellence of these objects never reappeared after Dynasty VI. The Egyptians retained, indeed, their strong feeling for beautiful outlines, but this feeling was, after the time just mentioned, diverted to other branches of artistic expression.





Portrait Head

Dynasty IV

Dynasties IV and V were of those periods in which, owing to political and other changes, Egyptian art was subjected to great and rapid development. It was at this time that the Egyptians began to produce in sculpture portraits of great vitality and strength. The

class of portraits to which the Dynasty IV head here figured belongs is of the highest rank. The head is that of some Egyptian noble. The face, with its strong, bony structure and firm chin, is of an imperious cast, and the head is carried in a haughty manner. The nose and ears are now damaged. It is possible that originally they were finished out in plaster, as is the case with the upper lip. This head is among the finest specimens of Old Empire art.

None of the few heads of this class have as yet been found *in situ*, so it is uncertain how they were set up in the tomb. There is reason to believe that they were placed upon a sort of step in the *serdab* (chamber), but this theory is as yet largely conjectural. The piece shown comes from Gizeh, and was found outside a plundered *mastaba*.

*Statuette**Dynasty IV**Statuette**Dynasty V*

The seated statuette on the left is a typical piece of Dynasty IV work. This figure, apart from the stiffness arising from certain conventions, shows something like archaism in the bulging eyes and huge head. The differentiation of the hands, however, shows an attempt at freedom.

The figure on the right is later, being of Dynasty V. It is a granite portrait statuette of the man Sennuw. It came from the excavations carried on by the Museum and by Harvard University at Gizeh in 1905-06, in the Pyramid field. In its treatment of the muscles, and in its general proportions, the piece shows a feeling decidedly in advance of that shown by the IV Dynasty piece.

*Statuettes**Dynasty V*

The making of portrait statuettes came in Dynasty V to be practised with the greatest skill. The sculptor learned more of the proportions of the human body, and grew also in his power of expressing a likeness. Moreover, he carried the principles of polychromy further than had been usual before. The flesh of men and women was differentiated, a brick-red being applied to that of the former, and a

light yellow being used for that of the latter. The group shown in the accompanying plate is a typical piece of the best Dynasty V work. The visitor will notice that not only are the flesh tones represented in color, but that the bracelets and anklets of the woman, and the necklaces of both figures, are rendered in the same way. The feet are carelessly done. The Egyptians had generally so little feeling for form that they slighted the body for the features. The wigs are typical of the Old Empire. The pose — the wife with one arm about the husband — is also characteristic. The man grasps in his hands small rolls of papyrus. The subject of this particular piece is the man Ptah-Khenuwi and his wife.

*Portrait Head of Limestone**Dynasty VI*

Dynasty VI was different in character from the two preceding. Dynasty IV had been simple and severe; Dynasty V, strongly religious; but Dynasty VI was an era of conquest, action, complex life, and new ideals. It ended in one of those strange political upheavals that resulted in centuries of darkness. From the period which immediately followed, little of great importance has come down to us, and it is not until light begins to break in Dynasty XI that we are again supplied with significant data for the history of Egyptian art. The small head of limestone — throughout the Old Empire this material was greatly favored by the sculptors — shows well the climax reached by the artists of the Old Empire in making small portraits. The face is that of a man in middle life, and shows an ordinary, matter-of-fact person, fairly well conditioned, and viewing the world good-naturedly. The type of head is totally different from the patrician of the IV Dynasty shown on page 10. The earlier portrait is clean-cut and aristocratic; this small head is that of some man one can easily imagine to have worked his way up from the ranks.



*Statuette*      *Dynasty XI*



*Statuette*      *Dynasty XI*

The Egyptians frequently used wood for sculpture, and in the small wooden figures, of which numbers exist, the ancient sculptors often expressed themselves with greater freedom than elsewhere. The figures shown on this page are both from Dynasty XI, and come from the same source: Assiût. One shows a woman carrying on her head a basket of food, and having in her right hand a pair of geese or ducks, which she holds by their wings. The other piece is an excellent portrait statue of a priest in his stiff kirtle, with his hands held rigidly at his sides. The heavy pectoral muscles and fleshy abdomen show a man of sedentary habits.

As comparatively few of the larger pieces of Egyptian sculpture in the round have found their way to this country, the Museum is fortunate in possessing some important specimens. Among these, the black granite statue shown in the plate deserves special attention. Dating from the XII Dynasty, it represents a man



*Seated Statue*

*Dynasty XII*

seated in an attitude which, while very uncomfortable for Europeans, is still common throughout the Orient. The inscriptions on the front and back of the piece, the "lock of youth" — here used as a sign of royalty — on the right side of the head, and the erasures on the same side of the body, are of Dynasty XIX. In that period the statue was appropriated by the Prince Mentuherkopeshef, a son of the great Rameses II, and one of his generals of cavalry. The cartouche of this prince is cut on the right shoulder of the figure.

Later, in the Saite period (Dynasty XXVI and following), the attitude in which this figure is posed became common, owing to the increase of realism. In Dynasty XII, however, it is much rarer, a fact which heightens the interest of the statue. The plate is a reduction of a drawing.





*Lapis-lazuli Statuette*

*Dynasty XVIII*

The religion of the ancient Egyptians was, in its fully developed form, an amalgamation of many local cults. Each *nome*, or canton, had in early times its own divinities, generally grouped in triads consisting of a divine father, mother, and child. The political elevation of one *nome* over another meant also the exaltation of its deities. An instance of this is the spread of strong faith in the Theban trinity (made up of Amen-Ra, Mut and Khonsu), which followed the Theban temporal supremacy.

The beautiful lapis-lazuli statuette shown in the cut is a representation of the goddess Sekhet, who was anciently associated with one of the minor triads. She was conceived as typifying the baneful violence of the noontide sun, and as destroying in the underworld the souls of the wicked. The goddess is represented as a woman with the head of a lioness, and wears a wig. The piece comes from Dynasty XVIII, when there was a great artistic revival throughout Egypt. The Museum possesses two life-size granite statues of this deity and several representations in faience, yet none approach the piece figured, either in delicacy of workmanship or in beauty of material.

The statuette is a fragment only, but showed, as was





usual, the goddess seated — probably with an ankh (*crux ansata*), the symbol of eternal life, held in her hand.

However much they conventionalized the human form, the Egyptians treated animals with fidelity to nature, as may be seen from the panther shown above. It is of wood, coated with bitumen. It supported a seat, or the arm of one. The panther's stealthy slouch is well caught, and the blunt head is admirably modelled.

The panel below shows the delicacy of the best Dynasty XVIII reliefs, and represents Thothmes IV (from whose tomb come both objects) as a sphinx, triumphing over his Semite foes.



*Cut Skin Garment**Dynasty XVIII*

Did no other monument of Egyptian antiquity remain to us but the cut gazelle-skin garment shown in the above plate, both the industry and the skill of the artisans would be convincingly attested. The piece was found with a similar one in the tomb of Maiherpri, a prince of Dynasty XVIII, and a cup-bearer of Thothmes IV (1436-1427 B. C.). The meshes are made entirely by cutting slits in the skin, and then stretching it laterally. At the shoulders, where seams are visible at the borders, are two piecings, the meshes being tied with microscopic knots. The box in which the garment was found is in an adjacent case.

*Portrait Head**Dynasty XVIII*

The finest portraiture in Dynasty XVIII possesses a quality not to be easily expressed in words, but which is well exemplified in the limestone head above. The man shown wears the full wig, typical of this period. Usual also is the treatment of the eyebrows and the corners of the eyes, which are defined by unbroken lines. This is due possibly to an attempt to suggest *kohl*, an antimony powder with which the eyes were painted. The customs of staining and tattooing were known and practised in ancient, as well as in modern, Egypt. The face wears a kindly look, the turn of the eyes and lips giving the man an expression of placid, if somewhat formal, content. The surface of the stone has been worked to an admirable texture. The visitor should note the faint traces of color on the lips. It is possible that the whole head was once painted.

*Relief**Dynasty XIX*

Egyptian sculpture in relief is generally graphic in character rather than plastic: a result caused by the fact that the most available material for the purpose, limestone, was sure to split if worked in high relief. The same is true of the Assyrians and their gypsum. Yet how effective the Egyptian reliefs often are is shown by the above example, which belongs to Dynasty XIX. The subject is Ramses II (see next page).

Ra-Mesu, or Rameses, II, the Sesostris of the Greeks, the son of Seti I (see p. 24), was one of the greatest monarchs of the New Empire. He reigned sixty-six years (1324-1258 B.C.), conducting great and successful wars to maintain the integrity of the Empire. He erected buildings all over Egypt, among others the so-called *Ramesseum* at Thebes. At the very beginning of his reign he invaded Ethiopia, and in the fifth year undertook his most famous war, that against the confederation of the Kheta. This ended after sixteen years with the signing of a treaty; at which time, also, he took the daughter of the prince of Khet as wife. The memory of the great deeds of Rameses lasted on even into the days of Imperial Rome, and Tacitus makes mention of them.

Art, despite the encouragement given by the king, declined greatly during his reign. Yet that masters were still to be found, is proved by the bas-relief shown on page 20, and by the dignified seated statue of black granite shown on this. The pose is one found in the Old Empire, but is common down to Roman times. The statue is more than life size, being six feet ten inches in height. The cut is a reduction of a drawing.



Seated Statue

Dynasty XIX



*Royal Portrait**Dynasty XIX*

The small syenite head shown above belongs to Dynasty XIX, as do the foregoing two works. The latter are known to be portraits of Rameses II, while this piece is conjectured to be of the same monarch. The person is at all events a royal one, as is shown by the *uraeus* (asp) <sup>1</sup> over the brow. The head is covered, as in the statue on page 21, by a hood, called, by the Coptic word, a *Klaft*. The ears, as on many portraits (see p. 19), stand out unnaturally, owing to the wish of the sculptor to make them visible from the front.

The workmanship of the head is very fine. The modelling is firm and expressive, and the piece has been

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<sup>1</sup> The *naja* of modern Egypt. Worn by the gods, and by kings as divinities. The Greek queen Cleopatra died probably by the bite of a serpent of this sort.

smoothed to a texture that readily suggests the human skin.

The long reign (thirty-one years) of Rameses III, Dynasty XX, was opened by his victories over the Libyans and by the successful repulse of a great invasion from Asia Minor. The king was very fond of enamels and faience, and it is in the latter material that the profile head of the monarch is executed. The six figures below represent captives of different races, taken in his wars. The head and the series of prisoners all come from the king's palace at Medinet-'Abu (the ancient Thebes).

*Faience**Portrait**Dynasty XX**Faience**Six Captives of War**Dynasty XX*



It is not surprising that a people as fond of personal adornment as the Egyptians should have developed working



*Gold Pectoral Ornament*<sup>1</sup>

in precious metals to a high point. Even in pre-dynastic times the art of repoussée was understood, as a famous example in Cairo attests. The Egyptians, indeed, had so many uses for gold, that at an early



*Gold Handle*

date their mines in Ethiopia and Nubia became exhausted, and the metal was thereafter obtained largely from Arabia. The Egyptians, besides gold-smithing, were thorough masters of, and largely practised, the art of laying on gold-leaf. Their fondness for gilding carried them so far that they even covered semi-precious stones, as in the case of a lapis-lazuli scarab in Berlin. The faience scarab of Seti I (p. 33) shows traces of gold-leaf on its face. Gold was also applied to carton-nage mummy-cases and to furniture, the surfaces having been first treated with a "filler" of prepared gypsum, the *leucophorum* of the Roman naturalist, Pliny.

Perhaps the Dynasties most famed for gold-work are the XII and XVIII. Wonderful effects were obtained by the smiths of those periods, working in gold and enamels. The delicate shapes of

the metal, in combination with the strong colors of the enamels, produced personal ornaments of beautiful brilliancy and truly masterly design.

<sup>1</sup> Lent to the Museum by Mrs. Edward Burnett.

Of the three pieces of Egyptian gold-work shown in the cuts, the first (p. 24) is one loaned to the Museum by Mrs. Edward J. Burnett. It is a pectoral ornament of the New Empire, and the subject is the *Ba* (see Introduction), or soul. The figure is hollow, and quite possibly was beaten out in a stone form such as that in Case 47. The workmanship is good, but the principal interest lies in the subject.

The second object (p. 24) is the handle of a tray or vessel which had probably a sacrificial use. The piece is from Dynasty XXIII, and is a good example of Egyptian applied design.

The third piece is a small gold statuette: a piece which for its beauty and rarity is well known both here and abroad. The statuette comes from Dynasty XXIII, and represents the ram-headed god Hershef, who was held in especial veneration at Hierakonpolis. On the base, in minute hieroglyphs, is the following inscription:

“The King of Upper and Lower Egypt, Nefer-Ka-Ra, Son of the Sun Pef-du-Bast-Mes-Bast, Beloved of Hershef, who is king of Both Plains, the Giver of True Principdom, giving Life eternally: Uniter of the Two Plains, — give Life and Health to Neferu-i-bastet!”

These words show that the piece was a royal votive offering. The delicate modelling of the slender torso of the statuette, the firm, if somewhat stiff, pose, and the graving of the linear details, all contribute to make this piece one of the most extraordinary of its class outside of Egypt. The god wears the “white crown” and the “plumes of truth” (the latter are attributes of the goddess Maat, who symbolizes truth and justice).



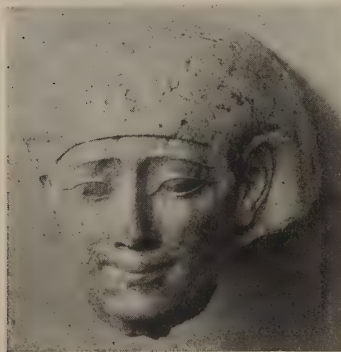
*Statuette of  
Hershef*



*Portrait of a Priest  
Saite*

One of the distinguishing marks of the Late New Empire is a realism which flinches at nothing. Although the average journeyman often turned out work that was reminiscent of an earlier period, the masters of Dynasties XXVI-XXX set themselves, in sculpture, to produce, as it were, a photograph in the round. To what an astounding degree they met with success is seen in the head shown in the accompanying plate. The subject is a priest. The traces which care, intrigue, and the performance of severe religious duties have left in his face, are all faithfully rendered. The sculptor will not even omit the crow's feet, or the wen below the left eye, and he truthfully reproduces the rather ugly ears. The piece is ruthless in its fidelity.

The Dynasty XXVI head below is the mask of a sar-



*Head from a Sarcophagus  
Saite*

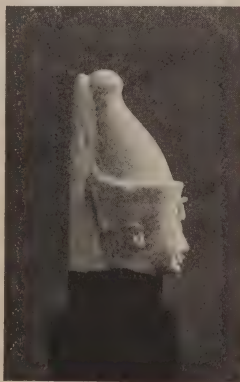
cophagus cover. The work is a fairly typical example of the class of heads produced at this time by adherents to the old convention, although the surface has been rather carelessly worked. A modern hand seems to have worked over part of the surface under the eyes, but this is all that can be discerned in the way of retouching.

Under Greek rule Egyptian art changed curiously. Before the Hellenic conquest the Egyptians had felt the influence of Persia, and the additional influence of Greece — an influence still more foreign to native thought than had been that of Egypt's eastern neighbors — tended yet further to break down the old national traditions. The results of the Macedonian supremacy are seen in the variety of Egyptian work in the Ptolemaic period, and in its general mediocrity. An excellent instance of what happened all along the line is seen in the case of mummification. The invaders took up this practice, but the old-time care and ceremonial observance of the slightest *minutiae* were lacking. The work had become slipshod, and it thenceforth grew gradually more so. Art in all its branches suffered a decline, not only because the old conditions were gone, but because in the new order the Egyptian artist found nothing to replace them.

In the midst of this confusion and disintegration there are signs of a conscious attempt to follow the tradition of the great Dynasty XVIII. This tendency was not strong enough to stop the progress of slow decline, yet we should be grateful to it for many beautiful



*Portrait Ptolemy III*



*Profile of the same*

works. Among these is the small marble portrait head shown on p. 27. It probably represents the Greek King, Ptolemy Euergetes, and is part of a standing or seated figure. The King wears the *pschent*, or double crown, together with the *uraeus* (see p. 22). The visitor will notice that the treatment of the eyelids and brows is distinctly in the Dynasty XVIII manner (see p. 19). The face is not in the least Greek, for the sculptor lacked the initiative to try to catch the likeness of a foreign face: he has, however, endeavored apparently to represent the spirit of his King, and, from what little we know of the royal temperament, he has been very fortunate. Ptolemy Euergetes turned "from a successful warrior to a good-natured but lazy patron of politicians, of priests, and of pedants," and the portrait head supports this character. The technical skill of the sculptor is great: the mouth, for instance, is so beautifully done that the lips seem almost flexible. In a period of artistic decay it is very refreshing to meet with a piece such as this head, which, though reminiscent of a greater age, is itself praiseworthy, and has virtues of its own which make it a masterpiece.



*Her-pu-krat*  
(*Harpocrates*)

Ptolemaic or Roman is the small marble head shown in the cut opposite. It represents the god Harpocrates (Her-pu-krat), and is the work of a foreigner. The sculptor as signally fails to grasp the Egyptian conception as the maker of the royal head failed in getting a Greek face.

It was not in art alone that this inability to enter deeply into each other's ideals affected the Greeks and Egyptians, since for generations there were political differences as well.

*Gods**Bronze Statuettes*

The Egyptians began to use bronze when Europe was in the New Stone Age, and in the course of time they came to be expert in the processes of casting, etc. The three New Empire works above represent the god Ptah (on the left), Auser or Osiris, and Horus as a child. Ptah and Osiris are both mummiform. The latter has a broad necklace inlaid in gold, and in his hands the crook and whip. The nude Horus, wearing an elaborate head-dress, has the "lock of youth," and holds his finger at his lips, a gesture by which the Egyptians expressly typified childhood.



*The Apis Bull**Bronze Statuette*

Although, as has been said (see p. 17), the Egyptians in treating the human form were bound by convention, yet they attained in their bronzes, as in wood and stone, a freedom worthy of respect when they undertook to deal with animals. The upper plate shows a small bronze figure of

*Bronze Cat of Bast*

the Apis bull; neither its small size nor damaged condition rob it of dignity and life. The crack in the metal at the throat is due to corrosion: yet the disfigurement of the statuette is interesting, as it allows us to see the sand "core" of the body, and thereby tells in what way this particular piece was cast. Most small bronzes differ from this one, in being solid. The smaller figure shows the cat of Bast, rendered somewhat carelessly, but with a certain ease and confidence.





*Amulets*

The superstitions of the Egyptians led to a universal use of charms and amulets. The above plate shows a selection of amulets from the Way Collection. They are as follows: (top row, left to right) sacred eye, *utchat*, of faience; another of carnelian; carnelian figure of the god Bes; lotus column of faience; hematite heart, *aab*; (middle row) three *dedu*, or "pillars of stability," of faience; hematite pillow; hawk of Horus in faience; heart of agate; (bottom row) two faience frogs symbolizing immortality and resurrection; two *ta*, or "buckles of Isis," which were placed on the neck of the dead; hematite fingers, called "the fingers of Horus." The uses of most amulets are set forth in the Egyptian funerary ritual, "The Book of the Dead." They are discussed in Budge's "The Mummy," and also in his "Egyptian Magic."



*Scarabs*

Top row, left to right: faience scarab of Dynasty XVIII, showing typical scroll work; scarab with name of Horus; large pottery scarab from the Greek factory at Naukratis, about 590 B. C.; Dynasty XVIII scarab with cartouche of Thothmes III on the Bark of the Sun; scarab of the New Empire, showing peculiarly fine workmanship. Middle row: basalt "heart-scarab," with carelessly cut inscription; large royal scarab of Amenhotep III, struck as a commemorative token of his having killed one hundred and two lions in the first ten years of his reign (there is another example in the British Museum); serpentine scarab, finely cut, but uninscribed. Bottom: late (Ptolemaic) faience pectoral.

This great royal scarab comes from Dynasty XIX, and bears two of the names of Seti I, alternately repeated. The workmanship, size, and condition of the specimen make it the finest example of its class in existence. It is made with a greenish-blue glaze, laid on rather thinly. The face shows traces of gold leaf, which indicate that at one time the whole face of the scarab was gilded, while the



*Face of Large Scarab*

specimen is bound with strips of pale gold, to which a ring for suspension is attached in front. The modelling of the beetle is particularly lifelike and free from convention, as may be seen from the second cut, in which the same scarab is shown in profile.



*Coptic Glass**Roman and Byzantine Periods*

From early times the Egyptians were skilful makers of glass, and while they never equalled the Syrians in the beauty of their products, there is a pleasant quality about much of their work which gives it charm. Glass making was a long-lived industry, and the pieces shown are from Coptic times. They range from the first to the fourth centuries A. D.



The design of which an impression is given here is cut on an Assyrian seal cylinder of chalcedony. It represents a four-winged god, grasping with one hand a fore-leg of a winged



*Assyrian Seal*

bull, with the other a leg of a winged and human-headed ibex. Such symmetry is characteristic of Oriental composition. The artist has taken pains to display all the wings without regard to the probability of their actual appearance.

The illustration below shows an impression of a cylinder of hematite found in Syria. The style of the engraving on it has generally been attributed to the Hittites, who established in northern Syria and Asia Minor a power which long maintained itself against the Egyptian kings, and later, the Assyrians. It has been conjectured that the principal scene in this design is a funeral; another group includes a seated figure, and worshippers approaching him. The engraving has been made with remarkable firmness, even in its minute details.



*Hittite Seal*





*Relief of King Assur-Nazir-Pal*

To how great an extent the art of a people is influenced by the material in which it is forced to express itself, may be seen in the Assyrian relief of King Assur-nazir-pal (about 883-859 B. C.), shown in the cut. The stone most available for the Assyrian sculptor was a gypsum; the work for which he was most frequently called upon was that of making mural reliefs. Gypsum cannot well be carved in high relief, owing to its tendency to split in sheets. Mural decorative re-

lief, moreover, is necessarily low. Hence, as in Egypt, and partly from the same cause, Assyrian relief is rather *graphic* than *plastic*. The piece shown comes from the royal palace at Nimroud, the *Calah* of the Bible, and bears a cuneiform inscription glorifying the king.

# CLASSICAL ART





## CLASSICAL ART

SINCE the time of the Italian Renaissance, when men turned to the remains of antiquity with the enthusiasm of discovery, classical art has held the same high position as has been accorded to classical literature. The best examples of Greek art, however, waited much longer for recognition and appreciation than the masterpieces of Greek poetry. The sculptures with which princely and ecclesiastical dilettanti of Italy adorned their palaces and gardens were usually Roman imitations of Greek works, suggesting in only a limited measure the significance and vitality of the originals.

The opening of the nearer East to archaeological exploration has restored to the modern world priceless examples of original Greek work, representing the ideas and the technical achievement of many generations, and has enabled students of antiquity to attain a truer view than ever before of the essential qualities of ancient art. They have learned, for instance, that in real Greek sculpture beauty does not imply monotonous smoothness of form or coldness of expression; that dignity and repose are not inconsistent with thorough animation. They have learned not only to admire and enjoy the art of the "classical" period in the more restricted sense of the word, but to accept with sympathy and pleasure the work of earlier artists, whose struggle with conventions and technical difficulties makes only the more effective the sincerity of their effort for vigorous expression of ideas about gods and men; while the discovery of important sculptures of the Hellenistic period has revealed in late Greek art an individualism and a dramatic power which are sometimes supposed to be exclusively modern.

I. *Prehistoric Art of Greece, 2000–1000 B. C.* In its period of highest development and of decline the prehistoric art of Greece is generally called “Mycenaean,” because it first became widely known through the excavation of Mycenae. The civilization which produced it probably centred originally in the island of Crete, whose position and resources brought its early population the power and wealth that are echoed in the tradition of Minos, King of Cnossos. The art of these people shows at its best an admirable skill in decorative design and a freedom of style approaching naturalism, even though its method is far from exact representation. It reflects no ideas of profound interest, but phenomena of marine, animal, and even human life are presented vividly and freshly. The work of this period is exemplified in the Museum by a few vases, and by seal-stones with characteristic intaglio representations of animals.

II. *Archaic Greek Art, 1000–500 B. C.* The long decline of Mycenaean art, due to political and social changes which accompanied the shifting of population in Greece about 1000 B. C., was succeeded by the development of the art of the historic Greek people. In the plastic and graphic arts their earliest efforts embody but inadequately the wealth of interesting ideas, of which there is such abundant evidence in the contemporary Homeric poems; they had to learn not only the mastery of tools and materials, but certain elementary lessons in the “grammar of art,” in which the older Oriental peoples were their teachers. The pottery of Corinth and Rhodes shows the strong influence which Eastern art exerted on early Greek work in the seventh century B. C. Oriental motives and methods became, however, only the stepping-stones to original expression; the Greek did not lose his independence of vision and feeling, and the characteristic humanism of Greek art is already manifest in the work of the sixth century B. C., though it finds expression chiefly in

works controlled by religious motives — statues of gods, ideal statues of athletes commemorating victories in religious games, and other sculptures dedicated to deities. Within the limits of certain accepted conventions, the later archaic sculptures show a marked individuality of style. In this Museum the period is illustrated not only by some interesting sculptures (pp. 45–48), but by bronze statuettes (pp. 64–66), by coins issued by many Greek cities in the sixth century (p. 97), and by painted vases on which the subjects, and in some degree the qualities, of archaic frescoes are imitated (pp. 78–79).

III. *The Fifth Century, 500–400 B. C.* During the years in which the Greek states were rising to their highest military and political power, the technical progress of the arts continued, and the conventions of the archaic period gradually gave place to a free style. Adequate representation of the human form in every variety of attitude or action was specially sought; but this representation was not literal or even individual; it reflected the idea of a type. In its most characteristic achievement, such as the sculptures of the Parthenon, the art of the fifth century may be called social and civic in its motive. It embodies more completely than any other the Hellenic ideal of proportion, sanity, and self-command. The Museum possesses very few sculptures of this date (pp. 49 and 50), but the qualities suggested above may be studied and enjoyed in the collections of smaller objects; for instance, the beautiful coins of Sicily and Southern Italy (pp. 97, 99, 101), the vases decorated by Athenian painters of the fifth century (pp. 80–85), and some unique examples of gold jewelry (p. 93).

IV. *The Fourth Century, 400–300 B. C.*, was an age in which the older influences of religion and the state waned, and individualism came to dominate Greek thought and action. Artists now more clearly distinguished indi-

vidual character, and applied their newly attained skill to the portrayal of emotional states, even of transitory feeling. The head of Aphrodite (p. 54) in the Bartlett Collection in this Museum, though thoroughly ideal in its beauty, has a more particularized character and is more directly expressive of emotion than sculptures of the fifth century. Several other original marbles of the fourth century contribute much to the value of the collection of classical sculpture in the Museum. A fragment of a group representing an Amazon on horseback and a fallen opponent (p. 51), and a small figure of a mourning Siren (p. 53), deserve special mention. Attention should be given to the metal work of this time, illustrated by the graceful groups on bronze mirror cases shown in the Gem Room (p. 72).

V. *The Hellenistic Period*, 300–100 B. C., dated approximately from the reign of Alexander to the establishment of Roman power in Greece, shows a further development of tendencies already manifest in the fourth century. Individualism led to the growth of vigorous portraiture, exemplified by some of the best sculptures in this Museum (pp. 60 and 61). Ancient myths, no longer matters of sincere belief, were treated in a highly dramatic and picturesque style. Appreciation of the charm of genre types and scenes is shown in the attractive terra cottas of Tanagra (pp. 88 and 89).

VI. *Graeco-Roman Art*, 100 B. C.–200 A. D. The strongly realistic style of Hellenistic portraiture was in harmony with the literalism of the Roman mind, and the Roman period is marked by a long series of excellent portraits, not only in large sculpture (pp. 62 and 63), but on coins and gems. The decay of original inspiration in the arts is signalized by the attempt to revive older styles, as seen in the so-called “archaistic” sculptures of Roman date, and by the more or less mechanical imitation which produced many copies of famous statues of the fifth and

fourth centuries. Most of the extant ancient mosaics and wall paintings are of this period. They teach us something of the technique of the graphic arts of antiquity, but they do not justify inferences regarding the quality of the best classical pictures. The arts of luxury and of personal adornment, encouraged by the society of imperial Rome, are illustrated in some unusually fine cameos (p. 95) which have come to this Museum from two famous European collections.

The following books are recommended as interesting introductions to a knowledge and appreciation of Greek Art: H. B. Walters, *The Art of the Greeks*; P. Gardner, *A Grammar of Greek Art*; E. Gardner, *Handbook of Greek Sculpture*. Supplementary information on Greek history, religion, and private antiquities is given in convenient form by L. Whibley (ed.), *Companion to Greek Studies*. These books, and many detailed studies of the several departments of ancient art, as well as books of reference and important periodicals devoted to classical art and archaeology, are to be found in the Library of the Museum. The Brunn-Bruckmann photographs of classical sculpture are also in the Library. The Museum publishes a special catalogue of its collection of casts of Greek and Roman sculpture.





## SCULPTURE

Although most extant classical sculptures are of marble, it is certain that other materials which have been more subject to decay or to violence were much used by ancient sculptors. Some of the particularly sacred objects of worship were archaic images of wood. Famous cult statues of the classical period were constructed of gold and ivory laid over a wooden frame.

The material chiefly favored for statues was bronze.

Lysippus, the last great artist to make statues of athletes, worked exclusively in this metal.

Nevertheless, many free statues and groups, and almost all important architectural sculptures, were of the beautiful marble which the Greeks found ready to hand in their mountains and islands. The pure, fine-grained marble of the island of Paros was much in demand. Attic artists naturally brought most of their marbles from the quarries of Pentelicus, only a few miles from the city. The sculptors of the Graeco-Roman period sometimes imported marble from Greece, but more often made use of that quarried at Luna, the modern Carrara.

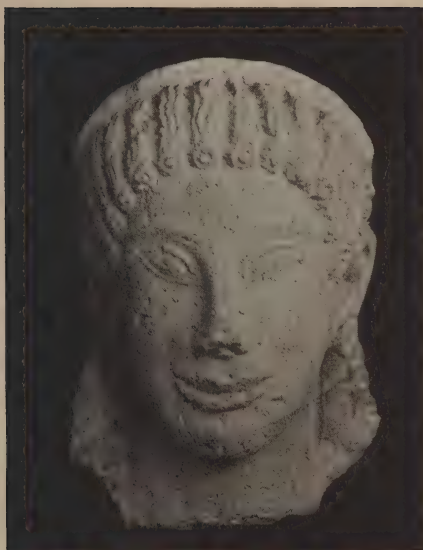
The gravestone, figured above, was found in the Troad. Such slender stone slabs, often decorated with painting or low relief and crowned with delicate ornament, were the usual type of grave monument toward the end of the sixth century.



*Gravestone Sixth Century B. C.*

*Lion**Poros, Sixth Century B. C.*

The position of this figure, probably a part of a grave monument, suggests that it was one of two forming a conventionally symmetrical group. It may be supposed that the sculptor knew lions only as they were represented in Oriental art.

*Girl's Head**Poros, Sixth Century B.C.*

Among the most interesting and popular of archaic statues are the "Maidens," found on the Acropolis of Athens twenty years ago. The head from Sicyon, pictured above, has something of their delicacy and charm, although they are of Parian marble and this fragment is of a coarse-grained limestone. The tapering face, the crescent smile, and the slanting, narrowed eyes, are characteristic of a time when Ionian ideas controlled the artistic expression of Greece. In this instance the conventional rendering of the hair is unusually attractive.

*Mounted Warrior**Marble Relief, about 500 B. C.*

This relief of the late archaic period was, perhaps, part of a monument commemorating a man of equestrian rank. The rider, fully armed with cuirass, greaves, high-crested helmet and sword, sits firmly and guides the spirited horse with steady hand. The motion of the group is signalized by the cloak blown backward in the wind. The horse's head, which has been broken away, was turned so that it looked out from the relief; this attitude, an unusually bold one in archaic relief, must have added much to the animation of the work. The treatment of the drapery and the fine modelling of the horse's body suggest that the sculptor was influenced by contemporary Attic art, if not himself an Athenian.



*Artemis*     *Marble, Fifth Century B. C.*

The goddess wears a fillet adorned with simple flowers. She is probably Artemis, one of whose special attributes was a garland of flowers. The head is strained forward a little, with an air of alertness. The finely arched brows contribute to the vivacity of expression which probably was most evident in the eyes. These were of another material colored in imitation of nature.

The head has been considered by some scholars an original of the first half of the fifth century B. C.; others regard it as an imitation of work of that date, made in Roman times. It has, at any rate, an animation and a freshness of style not often attained in imitative sculpture, which generally reproduces only the superficial characteristics of earlier art in rather stilted fashion.





*Grave Monument      Fifth Century B. C.*

The grave monuments of the Greeks were important to them as associated with the rites demanded by natural piety towards the dead. In the fifth and fourth centuries B. C. they often took the form illustrated here — that of a simple portico consisting of a gable supported by pilasters and framing a relief which had reference to the former occupations of the person in whose memory it was erected. On this stone is represented an Attic lady, wearing an Ionian chiton of delicate texture and a himation of heavier material. She looks at her image in a hand mirror similar to some of the Greek bronze mirrors exhibited in the Museum. Like many of the grave-reliefs, it was carved by a sculptor of imperfect skill, but it resembles the others, too, in the simplicity of its motive and in the dignity with which the subject is presented.

*Amazon in Battle**Marble, Fourth Century B. C.*

An Amazon on horseback and a fallen opponent constituted the group of which the extant fragment is illustrated on this page. Only the forearm of the latter figure is preserved. It was apparently raised to shield his body from the threatening spear of the woman-warrior. The battle of Theseus with the Amazons was a theme which offered the dramatic contrasts and pathetic situations sought by sculptors in the later years of the fifth century and in the fourth century B. C. The vitality imparted to every detail of such a composition by the best skill of the time is illustrated in this mutilated marble. The spring of the horse is clearly seen; the rendering of muscles shows the excitement accompanying the motion. The edge of the rider's garment is driven back in wavy folds; the vigorous form and fine outlines of the thigh and knee appear above the heavy Thracian boot.



*Statue of a Boy*

*Marble, Fourth Century B. C.*

The statue has no attribute by which its exact significance and purpose can be determined. It is an ideal statue of a boy, sixteen years old, perhaps; not an athlete, if one may judge from the softness of the body and the lack of emphasis on structure and muscular development. The easy grace of the attitude and the fine poise of the head recall the Athenian youths on the Parthenon frieze. Long exposure has given the Pentelic marble a warm tone which heightens the effect of vitality in the modelling of the figure.

*Siren**Marble, Fourth Century B. C.*

Sirens, imagined as half bird, half woman, were especially associated with death and so were often represented on grave monuments. The one figured above is a fragment of such a monument. She is mourning for the dead; grief is expressed in the attitude — one hand clutching the hair, the other laid on the breast — and in the face. The deeply-shadowed eyes and the contracted brow are specially characteristic of a period of art which sought to portray individual character and even transitory feeling.

*Aphrodite**Marble, Fourth Century B. C.*

The grain and slight translucency of the marble are here peculiarly adapted to the artist's aim. The fine oval shape of the face, the quality of the modelling, and the expressiveness of the features show that this head, the most beautiful example of ancient sculpture in the Museum, is the work of an Attic master, probably of the School of Praxiteles.

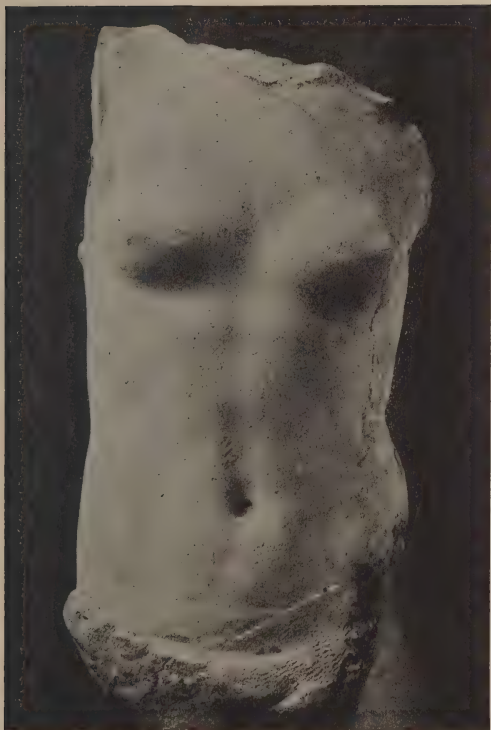
*Cybele**Marble, about 300 B. C.*

This colossal statue is probably to be identified as Cybele, the Mother of the Gods. Traces of the throne or seat, which was not made in one piece with the statue itself, are seen beneath the left arm. The folds of the drapery are arranged in a harmonious composition which is not lost in elaboration of detail.



*Torso**Marble, about 300 B. C.*

The skill with which the Greek sculptor employed transparent and clinging drapery to emphasize a noble form is illustrated by the fragment shown on this page. Its dignity and animation are characteristic of classical art in its worthiest representations of the gods.



*Torso of a Girl*<sup>1</sup>

*Marble, Hellenistic*

The attitude of this figure cannot be determined from the extant fragment, but the fresh beauty of its modelling gives it distinction among the classical marbles in the Museum. It shows not only comprehension of physical structure but also a vitality and a delicacy of style which mark it as original Greek work.

<sup>1</sup> Lent by Mr. J. Templeman Coolidge, Jr.

*Hermes**Marble, Graeco-Roman*

The slender neck and small head seem inconsistent with so massive a frame, yet this fragment has an enduring attractiveness, due, perhaps, to the attitude of melancholy revery, unconscious of all observers. Such a mood is appropriate to Hermes as conductor of souls to the world of the dead.



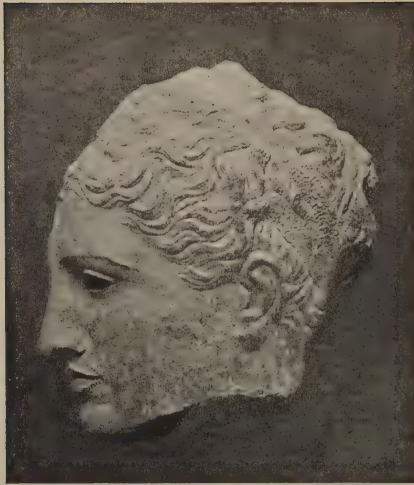
*Diomedes*  
*Marble, Graeco-Roman Copy*

This fragment is from one of several replicas of a popular statue of the fifth century B. C., representing Diomedes carrying the Palladium from Troy. A reproduction of a better preserved copy, now in Munich, may be seen among the casts of Greek sculpture. The original work was influenced by the style of Polykleitus. The square jaw, firm mouth, and level brow portray a stout fighter.



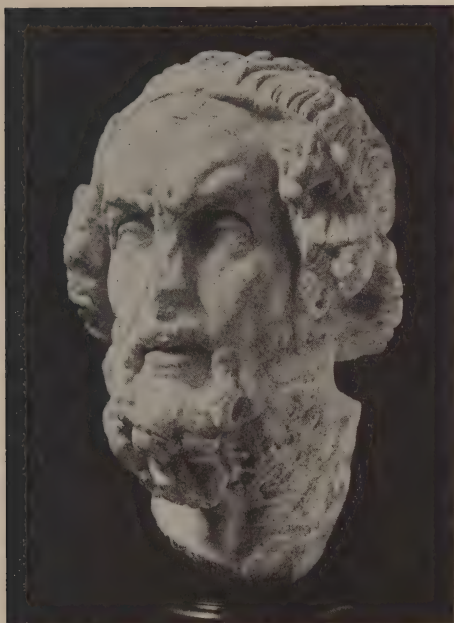
*Head of a Youth*  
*Marble, Graeco-Roman Copy*

Scopas perhaps contributed more than any other sculptor of the fourth century B. C. to that development of the expression of character and feeling which marks the art of the period. This head is a copy of some unknown work of Scopas or of one of his pupils. Great intensity of expression is given by the upward gaze of the shadowed eyes; the structure of the head suggests physical strength, the parted lips and full throat a restless vitality.



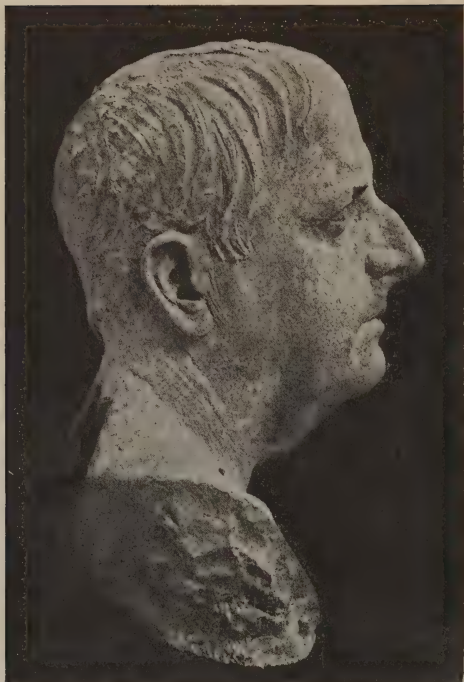
*Portrait of a Lady*      *Bronze, about 300 B. C.*

The conquests of Alexander placed Macedonian rulers over the ancient kingdoms of the Orient, and introduced in Egypt and Syria an aristocracy of Macedonians and Greeks. The lady whose portrait is shown here undoubtedly belonged to this class; found in Egypt, it is possibly the portrait of Arsinoë II (born about 316 B. C.). It appears to be considerably idealized, yet the features are expressive of a distinct personality: the individual shape of the nose and the lips is noticeable. The detailed treatment of the hair is very fine, and is in interesting contrast with the more impressionistic method demanded by the technique of marble. The eyes were of another material and were inserted.

*Head of Homer**Marble, Hellenistic*

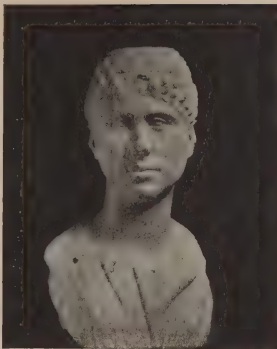
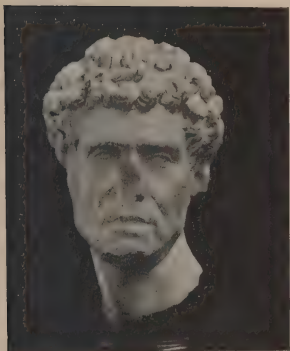
Artists of the Hellenistic period (300–100 B. C.) not only portrayed contemporaries, but also sought to embody in marble or bronze their ideas of great men of the past. To this effort we owe the imaginary portraits of Homer, one of the best of which is in this Museum. It follows tradition in representing the poet as aged and blind. In spite of the unsparing realism which has shown the failing of physical vigor, the intellectual power of the head is unmistakable. The tone of color which the marble has taken on is in harmony with the subject.





*Roman Portrait      Terra-cotta, First Century B. C.*

The head shown above is unique as a portrait in terra-cotta, probably made with the use of a life mask. The face is more natural and animated than most casts from life, and the pose of the head seems characteristic of the man. The artist has sketched the hair and has suggested the momentary glance of the keen eyes. Vividness of expression and literal rendering of detail make the head seem surprisingly modern. The subject is a Roman of the last century of the Republic.



*Portraits    Marble, Second Century A. D.*

The two heads pictured on this page exemplify the vigor of portraiture in the imperial period.

The one at the left is sculptured in gray Asiatic marble of very fine, close grain, and has a surface polish which is quite unusual in ancient sculpture. The indication of the pupils of the eyes by incision and the attempt to represent the eyebrows by a series of incised lines are peculiarities of style which suggest the date given above. The mastery of material which has enabled the sculptor to reproduce the hard lines of the face and the texture of the skin permits us to suppose that it is a truthful portrait, and that if more were known of the subject his experience and character would prove to be reflected in this marble.

The subject of the other portrait is no better known; apparently it is a Roman lady of the time of the Antonines, for she wears her hair in the fashion of Faustina, the wife of Antoninus Pius. "A breathing likeness of an intelligent, somewhat masterful, and above all, aristocratic woman. Her eyes are small and near together, the nose is rather aquiline, the mouth expressive, the jaw firm. The fine head is admirably poised."

## BRONZES



*Artemis*  
Sixth Century B. C.

The copper of Cyprus was exploited long before the beginnings of classical Greece. Bronze, an alloy of copper and tin, came into use in the second millennium B. C., and throughout classical times continued to be not only one of the most important materials of art, but also of numberless utensils and furnishings which in modern times are made either of harder metal or of wood. An early ornamental use of bronze was in repoussé, hammered into a mould. Later the art of casting was discovered, and eventually statues were cast hollow. Small figures continued to be cast solid. Many details were added with the graving tool after the casting had been completed.

A collection of bronze statuettes such as the Museum possesses supplements the gaps in the history of sculpture as represented by the marbles and larger bronzes. Exceptionally valuable examples of archaic Greek art in the modelling of small bronzes may be seen in the Gem Room.

An inscription engraved on the figure shown above tells that a certain Chimaridas of Elis offered it to Artemis Daedalia. The Doric dress is drawn smoothly around the figure in front in a way which recalls the form of archaic cult images; the statuette is probably an imitation of some earlier statue of the goddess. It has the simple dignity of the careful religious art of the sixth century B. C.

*Athlete**Sixth Century B. C.*

form has been shaped to suggest energy and agile motion.

In the Peloponnesus Hermes was worshipped as the protector of the flocks. The statuette shown here represents the god with a young ram under one arm. He wears a neatly fitting chiton, a round hat, and heavy boots. He carries in his right hand the symbol of his office as herald. The statuette is distinguished by vigorous modelling expressive of sturdy physique, by finish of detail, and by the naïve animation of the face.

This bronze statuette of an athlete, found at Olympia, recalls the influence which the athletic games of early Greece exerted on the art of sculpture. Athletic victories called for commemoration in sculptural monuments, and the artist had full liberty to produce a representation of the entire human figure, a liberty which was not allowed in Oriental art. Moreover, games and athletic practice gave him many opportunities to develop his ideal of manhood. It has been conjectured that this figure is a runner. Like most archaic statues of athletes, he stands erect, facing straight ahead, with both feet planted firmly; but his

*Hermes**Sixth Century B. C.*

*Mirror Handle**Sixth Century B. C.*

The luxury and the fastidious taste of the Ionian Greeks are reflected in this representation of Aphrodite. She lifts her carefully arranged himation with one hand. The hovering Erotes (Cupids) direct attention to the face of the goddess. They are so placed that the support of the mirror appears to be gradually broadened at the top in order to carry the weight easily.

The pose of the figure illustrated here does not show a radical departure from the traditions of archaic art, yet it is not tense and rigid like that of sixth century statues, and the freedom of the attitude is emphasized by the natural though angular position of the left arm. The outlines are true and refined, and though the surface of the body has suffered by corrosion, the quality of its modelling shows advanced understanding of the subject and skill in representation. The statuette is said to have been found on the site of Croton, a



*Young Athlete*      *Fifth Century B. C.*

town in the south of Italy which was famed for the prowess of its athletes. It may be supposed that the artists of this region had every opportunity to study the athletic form, in repose and in action.



*Aphrodite**Fourth Century B. C.*

The artists of the period to which this figure is attributed knew so well how to please the eye through qualities of composition and general harmony of lines that even their less careful work is valued. This statuette is considered one of the most beautiful in the collection of the Museum, although its proportions are not faultless, and some details are neglected. Perhaps the most important element of its attractiveness is the simple and unaffected attitude, which has repose and yet suggests the possibility of graceful motion,

Found in the valley of the Rhine, not far from C o b l e n z, this statuette is a relic of the extension of Roman imperial power over western Germany. It reproduces a sculptural type of the fifth century B. C. A distinguished scholar has conjectured that it is a copy of the Athena Promachos of Pheidias, the colossal statue of bronze which stood on the Acropolis of Athens. The arrangement of the dress recalls that of other statues of Athena which are attributed to Pheidias and his associates. The width of the aegis, enveloping the body like a cloak, is unusual in sculpture. The goddess held her spear in the left hand. The attitude of the figure has a constraint which is probably to be attributed to the copyist.

*Athena**Graeco-Roman*

*Hermes**Graeco-Roman*

as a youthful god. His function as patron of athletes may have led to this transformation of the type. There is a reminiscence of fifth century art in the proportions of the figure.

The many offices of Hermes are reflected in the variety of forms under which the god is represented in Greek art. The archaic statuette illustrated on page 65 shows him as a god of the flocks. The figure pictured here has unfortunately lost its special attributes, but the left hand originally carried the wand of his authority as herald of Zeus; in the right may have been a purse, the symbol of his association with trade. It will be noted that after the archaic period he is always represented



*Amphora*  
*Fifth Century B. C.*

A wine pitcher, also from Italy, is pictured in the second cut. Here again the refinement of taste manifested by the shape attracts attention first, but the ornament is also interesting as exemplifying the tendency of Greek art to representation, even in decorative design. At the base of the handle is a siren, with wings delicately rendered in a form of Oriental origin. At the upper juncture of the handle with the vase is the bust of a girl clad in a Doric chiton. A serpent is represented on the back of the handle. A series of detached bronze handles exhibited in the same case with this vase illustrates other mythological, human, and animal forms which were constantly employed in Greek plastic ornament.

The amphora shown in the accompanying illustration was found in Southern Italy. For a vase of such imposing size, it is exceptionally well preserved, although the body is only a thin shell of bronze. It is distinguished by the simple beauty of its proportions and outline. The rim and base are decorated with conventional designs. The ornate handles end in the heads of swans. It is a Greek work, probably of the fifth or fourth century B. C.



*Pitcher*      *Fifth Century B. C.*

*Mirror Case**Fourth Century B. C.*

Circular mirror-cases were often decorated with reliefs of fine technique, made by hammering a thin plate of bronze into an intaglio mould. The finish of detail possible in such work is evident in the group of a Centaur and a nymph pictured above. The composition is balanced and ingeniously planned to obscure the monstrous nature of the Centaur. The folds of the lion skin tied about the Centaur's shoulders and of the drapery of the nymph are rendered with a delicacy and grace of line appropriate to the spirit of the theme and to the decorative effect desired in a design on a mirror-case.



*Mirror Etruscan, Third Century B. C.*

Many hand mirrors of bronze, decorated on the back with engraved designs resembling in style the drawings on late Greek pottery, have been found in Etruscan tombs. An interesting example in this Museum illustrates an unusual variant of the story of the suicide of Ajax. After the hero has tried in vain to kill himself, Athena appears and points out the one vulnerable part of his body. The composition is dramatic, but crowded and confused.





*Cista*                      *Etruscan, Third Century B. C.*

Most of the cylindrical bronze boxes of the type illustrated above have been found at Palestrina (ancient Præneste); but the style of their ornamentation marks them as objects of Etruscan art. The drawings with which the cylindrical surface and the cover are adorned are of the same technique and style as the mirror shown on the preceding page. The chain handles are attached by rings which are fastened to the box without regard to the engraved design. On one side of this cista is shown a camp scene; on the other are Furies pursuing a young man; on the lid, Dionysus and his attendants. Three lions in high relief crouch on the feet which support the cista. Such boxes often held the small utensils of the lady's toilet — mirrors, perfumes, unguents, and rouge.

## PAINTED VASES

Few objects of antiquity are more fragile than vessels of clay; none are harder to destroy altogether. Marbles suffer by weathering, and still more by violence; bronzes fall into dust by corrosion; but terra-cotta vases, though often broken in many fragments, are not subject to decay, and are of too common material to be appropriated to new uses.

A collection of Greek vases not only illustrates the traditions and principles of a minor art, but reflects the subjects and in a measure the style of mural paintings which are entirely lost. They are probably also to be associated closely with contemporary work in other lesser arts, such as bronze repoussé relief and the inlaying of wood with ivory. Their value to the student of classical literature, religion, and private antiquities is apparent to one who considers the endless variety of mythological and genre pictures which ornament the ware of the classical age.

The earliest pottery was moulded by hand. Examples of its rude shapes and its primitive linear decoration, produced by scratching the surface with a pointed tool, may be seen in the case of Cypriote ware. The invention of the oven and of the potter's wheel made uniform color and symmetrical shape possible; the substitution of painted ornament for incised patterns led to far greater freedom and accuracy of design. Painted pottery was produced in Greece from an early date in the prehistoric period, and did not fall into disuse until the third century B. C.

The finest vases of prehistoric Greece were decorated with designs more or less freely adapted from plant and animal life, particularly the life of the sea; shell-fish, seaweeds, and the octopus are common subjects. The Museum possesses a few late Mycenaean vases on which such ornaments are painted in dark, lustrous colors.

*Amphora, Geometric Style**About 800 B. C.*

The extinction of the Mycenaean civilization and the beginnings of the classical Greek are marked by the rise of a pottery elaborately decorated with geometrical designs. The primitive drawings of horses and men which often found a place among these are illustrated by this colossal vase from Athens.

*Oinochoe**Seventh Century B. C.*

Greek art of the eighth and seventh centuries is almost wholly imitative of the foreign models brought to Greece by trade with Oriental peoples. The oinochoe, or wine-jug, pictured here is an example of the pottery made on the island of Rhodes at this period. The lowest of the three zones of decoration has a lotus pattern derived from Egyptian art; the second shows the pursuit of wild goats by a dog, a scene probably borrowed from the Phoenicians; above are represented animals and monsters of Oriental imagination. The figures are painted in black on a ground of buff color; purple is also freely used in the accentuation of some forms; the heads are drawn in outline.



*Kylix, Story of Circe*

*Sixth Century B. C.*



*Amphora by Amasis*

*Sixth Century B. C.*

The practice of painting figures in dark color on a light ground was continued by Greek potters until about 500 B. C. Corinthian painters were probably the first to indicate details within the figures by lines engraved through the black paint. This method was further developed by the Attic vase painters of the sixth century, whose vases, excelling others in beauty of material and shape, and in interest of color and design, drove the painted pottery of

other cities from the market. Oriental decorative motives became in their turn entirely subordinate to human interest, and scenes from heroic mythology, warfare, and domestic life constitute the chief ornamentation of the vase.

The illustration above pictures an amphora (a two-handled jar) signed by Amasis, who is distinguished among painters of the black-figured style for precision of workmanship and a love of the minute detail obtained by incised lines.

On the opposite page is shown a kylix (drinking-cup) whose ornament is an unusual illustration of a famous story in the *Odyssey*. The enchantress Circe, a nude figure, originally colored white, stands near the centre of the picture, holding in her hand a cup containing the magical potion which has half transformed Odysseus' companions into beasts. At the left Odysseus is coming to the rescue. The generally erect figures, radiating from the stem to the rim of the vase, form an effective design.



*Kylix**Fifth Century B. C.*

The painters found larger scope for their skill in decorating vases when the colors were reversed, viz. when the background was filled with black paint and the figures were left in the red color of the clay. This method allowed a free drawing of details which took the place of the hard incised lines of the black-figured style.

The development of the new technique was accompanied by an extension of the range of subjects. Scenes from the palaestra, in which Athenian athletes practised their games, were much favored. The picture here is from the interior of a kylix. It shows a young athlete running with jumping weights in his hands. The figure occupies the circular space effectively, and is vigorously drawn. In its combination of profile and front views it marks a continuance of an archaic mode of representation.



*Kylix signed by Hieron*

*Fifth Century B. C.*

The above picture is from the interior of a kylix. It illustrates an Attic legend: the story of Cephalus, the young Athenian hunter who was carried off by the goddess Eos, the Dawn. She has grasped his arm, and he turns his head with a gesture of surprise; her look is directed upwards, as if already planning her flight with him into the sky. The graceful lines, the swirling folds of the drapery, the vivacity of gesture are characteristic of several vases which, like this one, are marked as "made by Hieron," but were probably decorated by an unusually original and skillful painter whom he employed.



*Drawing from a Kantharos*

So few vessels of silver and bronze have survived, in comparison with the many terra-cotta vases which have been recovered from graves in Italy and Greece, that it is easy to forget in what measure the latter are imitations of metal originals, though their imitative character is manifested in the excessively thin ware affected by Attic potters of the best period, in the shapes of their vases, and in the lustrous paint.

The cup shown here is obviously modelled after a metal kantharos of exceptionally beautiful, though simple form. The tall handles are thin and flat, like bands of metal. The decoration is in a style worthy of the shape. On one side is



*Kantharos Fifth Century B. C.*

represented a nymph fleeing from a god, on the other a man or god in pursuit of a boy who has been playing with hoop and stick. The principal lines of the figures and of the drapery express impetuous movement; the finely crumpled folds of linen are contrasted with the broader folds of the woollen garment. The vigorous style of drawing is found on a number of vases signed by

Brygos, and it is not unlikely that this cup was decorated by the same master.

The drawing illustrated on this page is from an oil-jug which belongs to a later stage of the red-figured period. The subject is an Athenian myth, the contest of Theseus with the Amazons. It will be noted that the figures do not all stand on the same level here; there is an indication of rough ground. The artists have solved certain problems of representation which long baffled the older painters: the rendering of the eye in profile, for instance. There is less of angularity in the composition than in the work of earlier painters, yet energy is not sacrificed to grace, and the drawing is still firm and vigorous. This style of decoration was perhaps specially influenced by the frescoes of Polygnotus and his contemporaries.



*Lekythos*  
*Fifth Century B. C.*



*Drawing from a Lekythos*



*Pyxis, Odysseus and Nausicaa*

*Fifth Century B. C.*

This picture, from the cover of a small round box, illustrates a story in the *Odyssey* — the meeting of Odysseus and Nausicaa. Odysseus, awakened by the cries of the Phaeacian princess and her maidens, who are at play by the seashore, comes cautiously from the thicket where he has slept. Athena, his patron goddess, leads the way. Two of the maids are running away in fright; one is busy with the washing of a garment and does not see. The princess herself stands erect, calmly waiting the approach of the stranger. The variety and truth of characterization are remarkable in so unpretentious a picture.





*Lekythos*  
Fifth Century B. C.

The practice of modelling in terra-cotta was adapted to the decoration of vases; some were even shaped in imitation of human or animal heads. The elaborate plastic ornament of the lekythos illustrated here almost obscures the fact that it is a vase. The newborn Aphrodite is springing from an opening sea shell; Erotes hover on either side, so that the group seems to have an upward movement.

Painters sometimes covered a part of a vase with a white slip which served as the background of a drawing to which colors could be applied. Nude parts were drawn in outline, but garments were painted, usually with tones of black, brown, or red; the hair was also colored. Many lekythoi made expressly to be placed in graves were decorated in this manner. The drawings are often exceptionally free and graceful. The subject of the example given here — an alert warrior in ambush — is unusual on these vases; most of them have pictures suggested by the idea of death and of rites in honor of the dead.



*Plastic Lekythos*  
Fourth Century B. C.



*Amphora**Fourth Century B. C.*

A fine example of the colossal vases made in Southern Italy in the fourth century B. C. The scene on the front shows Achilles, attended by Phoenix, seated on a couch. In the foreground among overturned vases lies the headless body of Thersites, and at a little distance the head. The use of plastic ornament and of added white color is characteristic of the later period of vase painting.

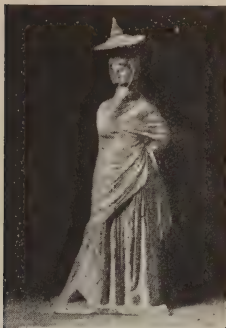
## TERRA-COTTA FIGURINES

Imitative modelling in terra-cotta is almost as old as the shaping of terra-cotta vases. Indeed, primitive vases, being fashioned freely by hand, often take a form rudely resembling the human body. The small terra-cottas which were produced in such numbers in prehistoric Greece seem to have served a religious purpose. They generally represent female figures, and were probably dedicated to a nature goddess. Many dedicatory terra-cottas have been found on such sites as that of the famous temple of Hera at Argos. These early images were hastily made by hand, and often are only caricatures of the human form. From a very early period, Boeotia was a centre of the production and use of terra-cottas. In the archaic period many were made in a flat shape resembling, it seems, board-like images of wood which were regarded as specially sacred representations of deities. Such may be seen in the first case in the room of Greek terra-cottas. They are often decorated with painted geometric patterns. Some equally primitive statuettes of almost cylindrical shape from Cyprus also recall wooden images, whose form, in this instance, was probably only a slight modification of the tree trunk.



*Wood Carrier Resting  
Archaic*

In the archaic period the art was also applied to genre subjects. The Museum has several interesting terra-cotta figures of this character: a barber at work, a woman grating cheese, a wood-carrier resting beside his bundle of fagots (see the cut above), and other homely scenes from the life of ancient Greece. There was no lack of terra-cotta toys: little horsemen on long-necked horses, carts, and even dolls with movable legs and arms.



*Tanagra Figurines, Third Century B. C.*

In the classical period terra-cotta figurines were usually shaped in moulds of the same material. A number of such moulds, found in Asia Minor, in Italy, and at Naucratis, in Egypt, are exhibited in the Museum. Usually a figure was moulded in several parts. With a relatively small number of moulds a great variety of forms could thus be produced through different combinations of heads and arms and wings with bodies. It is surprising that these somewhat mechanical combinations do not result in more conspicuous faults of proportion and line. The more careful artificers added details by hand, giving an individuality of expression to the face which would be impossible in mechanical modelling. After baking, the flesh, hair, eyes, and lips were appropriately colored; bright tones of pink and blue were often applied to the dress.

This finish of detail characterizes the figurines which have been discovered on the site of the little city of Tanagra in Boeotia. Their date is from about the middle of the fourth century B. C. to the end of the third. Although found in cemeteries, there is no evidence of religious purpose in their manufacture. They probably have no other significance than the one most naturally attached to them:



*Tanagra Figurines, Third Century B. C.*

they are graceful representations of ladies and youths and children as they walked, talked, and played. The types of Tanagra ladies are far the most common, but have great variety of attitude and motive. Their dress, usually consisting of a chiton reaching to the feet and an ample himation, could be disposed in numberless pleasing ways. They suggest very vividly at least the outward charm of Greek life, as one might have seen it in the streets of Athens.



*Tanagra Figurines, Third Century B. C.*



*Statuettes from Myrina, Second Century B. C.*

The necropolis of Myrina, a city of Asia Minor, not far from Smyrna, has also yielded many terra-cotta figurines. They belong for the most part to a somewhat later date than do the Tanagra statuettes. Types of Eros and Aphrodite are very common among them. The figure at the right on this page, an Eros represented as drawing a sword, is a spirited example of the Myrina terra-cottas.

The figure at the left, also from Myrina, was not made in a mould, but carefully fashioned by hand. The subject is again Eros, but he is here a child, as often in Hellenistic and Graeco-Roman art, and almost universally in modern pictures and sculpture. The whimsical fancy which has dressed this small god in the lion-skin of Heracles is equally characteristic of the Hellenistic age. The figure shows the sympathy with which the late Greek artists studied and represented the forms of children.

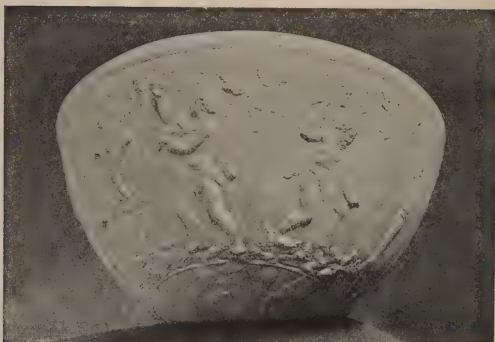
*Aphrodite*

Some works in terra-cotta were apparently scrupulous copies of popular statues. Such a copy of the famous "Diadumenos" of Polykleitus is known. The figure shown here apparently belongs to this class of direct copies, although the original has not been identified. The subject is Aphrodite, but the form and motive, as often in Hellenistic art, are human. In perfection of detail and harmony of proportions it is at once distinguished from the common figurines of industrial manufacture. The color of the clay is an indication that the statuette was made in Smyrna.

This figure of a reclining Heracles, found in Southern Italy, is also probably an imitation of a work on a larger scale and in a more valuable material. The hero has the excessive muscular development which Hellenistic sculptors attributed to him, yet even in this imitative work the head is characterized by marks of the intellectual power which controls and directs the physical strength.

*Heracles**From Southern Italy*



*Cast from an Arretine Mould**Vintage Scene*

Arretium in Etruria was the centre of the manufacture of red glazed pottery with decoration in relief, whose motives were probably copied from the work of Hellenistic silver-smiths. Casts from terra-cotta moulds made for the production of this pottery are shown on this page.

*Cast from an Arretine Mould**Sacrifice*

## JEWELRY

The technical skill of the Greek goldsmiths is shown in this unique earring. The figures are hollow, and the jewel is of the slightest weight consistent with strength. The details of the chariot are represented with great care; the Victory even wears earrings and bracelets. Her garment

*Earring**Fifth Century B. C.*

is stirred by the wind, and the horses are prancing, yet the composition is balanced and unified. The jewel is almost intact; only the colored enamel which filled the palmette in front of the hook is lost. It is possible that the earring belonged to a statue, perhaps one of the gold and ivory statues of the fifth century B. C.

## ENGRAVED GEMS

The development of style in the designs of gem engravers is analogous to that of the other Greek arts. The intaglio seals are of almost unique importance because they present a tradition of unbroken continuity from the primitive Cretan civilization to that of classical Greece and Rome. There is a wide range of subjects: a prevalent tendency in early times to represent animal life may be noted, while in later work figures of gods and men became common. Many kinds of stones were used as signets: among the most favored were sard, carnelian, chalcedony, and jasper. The most precious gems were not suitable for engraving.

Reproductions from impressions of six seals are illustrated on page 94. On the first, from an Etruscan gem of early date, are represented two warriors supporting a fallen



*Impressions from Ancient Seals*

comrade. The attitude of each figure is expressive, though the tension of the muscles of bodies and limbs is exaggerated, as often in archaic relief. The composition is ingeniously adapted to the field, yet with somewhat too obvious effort. In this regard it may be contrasted with the group of a Nereid and a hippocamp on an impression from a gold signet in a later style, illustrated in the lower row: here the elliptical space is easily and naturally filled without any suggestion of constraint. On the second seal is a griffin, a popular conventional type whose origin is Oriental. Correct rendering of form and of characteristic attitude is seen on another fifth century gem in the representation of a cow pulling leaves from a tree. The beautiful intaglio of Hermes with a lyre is a work of later date. His graceful and perfectly balanced form is thrown out in high contrast with the simple folds of the hanging chlamys. The portraiture of the Roman period will be recognized in the finely cut head on the last of the series.

*Cameo**Graeco-Roman*

Cameos, representations in relief cut in precious stones, were highly prized by the Romans of the Imperial period. For the work illustrated here, one of the most renowned examples of cameo engraving, the artist chose a sardonyx with a layer of *café-au-lait* tinge above another of black, adapting the contrast of tones to a scene lit by a torch.

Erotes, or Cupids, were often shown playing as grown-up people. Here they are engaged at a wedding. A sturdy torch-bearer leads Eros and Psyche by a fillet. Eros clasps a dove in his hands. Psyche, clad in a long robe, with butterfly wings, walks close by his side; both are veiled. To the left an Eros holds a basket of fruit over their heads; to the right another stands near the couch.

The group is so naturally composed and so animated that one almost forgets the subtlety of the technique which has given the idea complete and delicate expression under the difficult conditions presented by the material and the size of the gem. The cameo is signed by the artist, Tryphon. In the last century it was in the collection of the Duke of Marlborough, to which it came from the Arundel collection.

## COINS

The highest achievements ever produced in die engraving were the coins made by the Greeks in the sixth, fifth, and fourth centuries B. C. The types on these coins were the badges of the towns or authorities which issued them, attesting the weight and purity of the metal as a personal seal certifies the authenticity of a document. Their artistic value is that they reflect the incessant activity of the Greek imagination, which controlled even the design of an instrument of commerce. The point of view was detached and objective; symbolism and allegory of deep import were excluded. The range of subjects was narrow, partly because of the nature of coins, but also because Greek public art of this period limited itself to simple themes related to worship or heroic myth and athletic contests, repeating old subjects rather than inventing new. It may be remarked that even in the decoration of these small objects, which would have been well adapted to pure design in low relief, the Greek did not escape from his dominant interest in the representation of life. He preferred still to engrave forms of men and gods and beasts on his coins, though they had to be executed in high relief, which to modern eyes appears unpractical and undesirable in coins.

Granted this limitation in choice of motives, the decorative skill of the engraver is abundantly illustrated — pre-eminently, perhaps, on such a coin as that of Naxos (24), where the artist represented a satyr with his wine-cup, seated on the ground, and ingeniously composed within a circle which is completed by means of the inscription. There is no loss of spontaneity in these difficult adaptations of sub-

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1, 2, 3, Athens.

4, Ichnae, Macedonia; 5, Uncertain, Asia Minor; 6, Caulonia, Italy.

7, Thurium, Italy; 8, Himera, Sicily; 9, Terina, Italy.

10, 11, Agrigentum, Sicily.



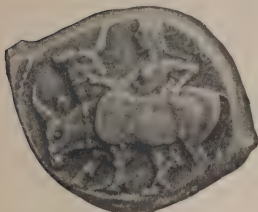
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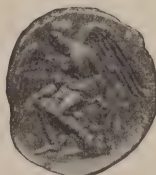
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8



9



10



11



ject to space; only in later designs, possibly in the delicate head of Demeter (14), made in 346 B. C., is there conscious effort in the modelling. The coins exhibit an unsurpassed skill in draughtsmanship and representation in relief. The creations of the earliest art are readily distinguished by their linear quality from those of later date, where the artist is more occupied with surfaces than with sharp edges. A comparison of the head of Athena of the sixth century (1) with the same subject issued fifty years later (3), or the cattle of Ichnae (4) with the bull of Thurium (7), or of the Heracles of Thebes (13) with the Hermes of Cyzicus (18), illustrates this fact. We are attracted by the drawing in the archaic coins; by the modelling in those of developed style.

In a long series of objects of restricted size the observer becomes conscious of the limitations imposed by their minuteness, but the Greek breadth of conception and power to suggest the great by the little bursts through these bounds. The happy strength of the Greek artist to omit the accidental without becoming tedious, and record the essential while preserving the human and vital, finds luminous illustration in this field. The sense of scale does not forbid us to see a statue in the archaic Apollo(?) of Caulonia (6), or in the Nymph at Himera (8), or the seated Victory of Terina (9). The Heracles of Croton (22) might adorn a pediment of the Parthenon, and the Hermes of Pheneus (20) be influenced by a work of Praxiteles. The unrivalled head of Hera on the coin of Pandosia (28) reproduces, probably, the head of a statue.

Treatment of the same subject varies to a considerable extent. The Apollo at Chalcidice (21) resembles that at Rhegium (29); but these differ from his feminine appear-

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12, Archelaus I.; 13, Thebes, Greece; 14, Delphi, Greece.

15, Alexander the Great; 16, King Lysimachus.

17, Amphipolis, Greece; 18, Cyzicus, Asia Minor; 19, Rhodes.

20, Pheneus, Greece; 21, Chalcidice, Greece.



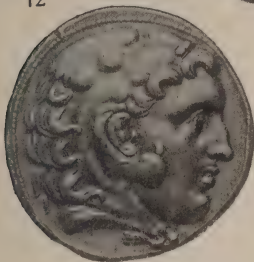
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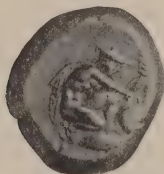
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16



17



18



19



20



21

ance at Amphipolis (17) and the virile sentiment in his head as sun god at Rhodes (19). Again, the literal representation of the eagle (5) is a conception distinct in aim from the picturesque rendering at Agrigentum (10, 11), and from the more plastic presentation of the bird in its struggle with a serpent (31). Another instance of variation of subject is afforded in the Theban and Cyzicene kneeling figures (13 and 18), where the slight difference of treatment of a pose already familiar to us in the Aegina pediments, serves to distinguish Heracles from Hermes.

Direct portraiture comes late in the period. Features of individuals may appear in the guise of a divinity in the magnificent head on the coin of Archelaus (12), at the end of the fifth century, or in the somewhat earlier representation of Heracles at Camarina (30); the features of Alexander the Great may be suggested on his coins (15), but they are not certainly shown until his successor, Lysimachus (323 B. C.), placed them on his issues (16), though still with the attributes of a god. This is one of the earliest certain instances of the portrait of an individual head.

Ancient coins were not chased or cast, but struck by hand. The difficulty of the process, when modern mechanical appliances were unknown, accounts in part for the irregularity of their shape; but it may be also supposed that this irregularity was long perpetuated in reminiscence of the rough forms of ingots which passed as currency before coins were stamped. Such a conjecture is made plausible by the conspicuous lack of symmetry in the electrum coins of Asia Minor, which were made nearest to the place of the invention of coinage.

It must be remembered that coins were produced, not primarily as objects of art, but by the thousand as instru-

22, Croton, Italy; 23, Syracuse, Sicily; 24, Naxos, Sicily.

25, 26, Syracuse, Sicily.

27, Syracuse, Sicily; 28, Pandosia, Italy; 29, Rhegium, Italy.

30, Camarina, Sicily; 31, Elis, Greece.



22



23



24



25



26



27



28



29



30



31

ments of trade; we may readily forgive, therefore, superficial imperfections. No objects of Greek art better illustrate the diffusion of Greek genius than the coins, which were issued not only by the great cities, but by many small towns throughout the Greek world, from the coasts of Asia and Thrace to Italy. We cannot judge of the motives which inspired their makers at a time when imagination was far more free than to-day, and the power of expression readier; but it is hard to consider the stream of superb coins which poured from the mints of Sicily and Italy during the second half of the fifth century (for instance, 7-11 and 22-30) without the conviction that civic pride induced general rivalry and stimulated artists to supreme effort. The climax was reached in the work of the artists Cimon and Evaenetus. Cimon's facing head of the goddess Arethusa, with dolphin gambolling among her streaming tresses (23), and the barley-crowned head of Persephone by Evaenetus (25) were accepted as standards in antiquity, and the Persephone has influenced many modern coins.

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NOTE. The Museum publishes a guide to the Catharine Page Perkins Collection of Greek and Roman Coins.

WESTERN ART  
PAINTINGS





## WESTERN ART TO THE END OF THE RENAISSANCE, 1600

**B**Y the second century A. D. there were Christians in nearly all parts of the Roman Empire. As far as the new religion found expression in art, it made use of simple symbols and symbolic pictures executed in the Roman manner (see the Christian seals, p. 186). This use of symbols was in accord with the intellectual tendency of the time.

The first monumental Christian art was produced after the recognition of Christianity by the state in 327, under the Emperor Constantine. The old basilicas of St. Peter and St. Paul and others were then built outside the walls of Rome over the burial places of the early saints and martyrs. The materials were often taken from Roman temples, but new works of Christian art, glass mosaics in glowing color, decorated the interior walls. On these mosaics and on the contemporary sarcophagi and miniatures appeared direct representation of Old and New Testament scenes in addition to the symbols of the early Christians. The literary imagery of the Jewish writers was translated into pictorial and plastic forms by a people who had long been familiar with such expression.

Christian churches rose in many parts of the Empire; in Rome, in Syria, and in Constantinople, the new capital founded by Constantine in 330 on the site of the Greek colony of Byzantium. At Constantinople the later art of Rome was again brought into contact with Greek tradition, and, influenced by Syria and Persia, it culminated in the magnificently decorated church of Hagia Sophia built in the sixth century. This church is now a Turkish mosque.

During the centuries that followed, while the nations of Western Europe were still in the making, there existed brilliant civilizations in the Levant and at Constantinople. The most important period of Byzantine art extends from the middle of the ninth century to the middle of the eleventh. Many ivory carvings, objects in gold and silver, bronzes and textiles, in the beautiful workmanship of this time, reached Western Europe through Southern Italy and Venice. The Byzantine influence in the art of the Russian people dates from their conversion to Christianity, about the year 1000.

Under the inspiration of the new religion of Islam, the Arabs, in the seventh century, conquered Syria and Egypt and Northern Africa and Southern Spain. The cities of Bagdad, Damascus, and Cairo became centres of a new civilization, vividly portrayed in the "Arabian Nights." The religion of the Arabs forbade them to represent the human form; their efforts centred in design and color. The achievements of later Islamic art include the Alhambra at Granada (about 1300), the mosques of Constantinople (after 1453), the buildings, ceramics (see p. 190 f.), and textiles (see pp. 211-213) of Persia and Asia Minor, and some of the finest architectural monuments of Central Asia and India.

Western Europe in the early Middle Ages found artistic expression in the churches of the Romanesque type. Their somewhat heavy exteriors and round-arched windows, arcades, and vaults unite Byzantine, Roman, and Northern elements. They are found on both sides of the Alps with many local variations and often with a profusion of sculptured ornament. The best belong to the eleventh century.

The problem of the stone vault, only partially solved during the Romanesque period, made great progress in the twelfth century with the general application of the pointed arch. The Gothic cathedrals which then arose were, like the Romanesque, shrines of the Christian religion and the expression of the ideals of a great religious age, but they grew up among peoples in Northern Europe whose tempera-

ment and art were influenced by the spirit of the old Norse mythology. The result is an art in which the Roman element for the time being is almost entirely eliminated.

The great height and slenderness of the supports of the Gothic cathedral were made possible by outside buttresses, while the concentration of the weight of the building on separate piers and columns permitted huge open spaces in the walls. These were filled with glass, jewel-like in its radiant color, framed in beautiful stone tracery. Skilled carvers in wood and stone decorated pinnacles, capitals, choirs, and doorways with ornament derived from local plants and from the structural forms of the building itself, and with little mechanical repetition. Grotesque monsters formed the gargoyles or waterspouts, and the draped human figure carved in stone served both for ornament and for instruction. In France almost the whole body of science, nature, history, and religion, according to the mediaeval divisions, was represented in stone pictures upon the cathedral.

In the thirteenth and fourteenth centuries Gothic art was perfected and spread over Western Europe. In the Franciscan and Dominican churches and the civic cathedrals of Italy it often became an ornamental addition to the different local Romanesque styles.

During the thirteenth century the cities along the European routes of trade rapidly increased in importance, especially the fortunately located cities of Italy. In Tuscany, Pisa developed earliest. Already in the eleventh and twelfth centuries its white marble cathedral had become a model for its neighbors. In 1260 Niccolo Pisano carved his pulpit reliefs, drawing some of his motives from antique remains. The works of his successors show strong Gothic influence (see p. 186). The city of Siena next rose to importance. Its school of painting, although founded on Byzantine works, early showed a growing freedom from tradition and it possessed a decorative charm wholly its own (see the altar-piece by Bartolo di Fredi in the Sixth Picture Gallery).

Florence, which gained real importance for the first time in the thirteenth century, began, shortly before 1300, the group of Gothic buildings which are the present landmarks of the city. Contemporary with Dante, Giotto di Bondone, the first of the long line of master painters of Italy, produced his dramatic story-telling cycles of frescoes at Assisi, Padua, and Florence, including those portraying the life of St. Francis. After Giotto's time mural fresco painting occupied a leading place in the art of Italy.

In the early fifteenth century a German school of painting developed in Cologne, and the first masterpieces of Flemish painting, the work of Hubert and Jan Van Eyck, appeared (after 1432). The inspiration of the Flemish painters is to be found in the work of the Gothic carvers and miniaturists. They began the successful use of oil as a medium, and their influence on contemporary Italian painting, though not yet clearly defined, must have been important. Besides this development of painting (see p. 113), the fifteenth century and the next witnessed beautiful developments of late Gothic architecture in Flanders. About the year 1500 tapestry weaving reached its height (see p. 205).

The vigor of Italian life and intellect produced at this time a great burst of creative art. The direction of its expression was determined to a great extent by the newly awakened interest in the literature of Greece and Rome, much of which had been unknown to the Middle Ages. New ideas from these sources now profoundly influenced conduct and society.

The pioneer of the classical movement was Petrarch, (d. 1374). His teaching as to the mutual relations of the patron, the artist, and the man of letters, and his appeal to Italian pride in ancient Rome, helped develop every art. Florence was the centre of the movement. Its citizens made collections of ancient gems, coins, and manuscripts, founded libraries, and attracted scholars. The first effect of the classical texts was not so much scholarship as inspiration and a gradual growth of the humanist point of view.

Under the patronage of the Medici, in the early fifteenth century, there arose at Florence a group of artists who had broken with the traditions of the followers of Giotto, and whose work, free, spontaneous, and human, was in accord with the new ideals. Their realism, their idealism, their religious feeling, their increasing paganism, reflected the opposing forces of the times. With decorative details of great delicacy and refinement, not as yet mere imitation of Roman work, their art possessed the qualities of sobriety and restraint and showed a sympathetic treatment of childhood and an increasing interest in humanity. The Church welcomed this art and made use of it. In the sculpture of Donatello and his contemporaries (see p. 189), and the paintings of Masaccio, Fra Angelico, Fra Filippo Lippi, Botticelli and others at Florence, in the art of the hill towns from the valley of the Arno to the upper reaches of the Tiber in Umbria, and in that of the valley of the Po, Italy interpreted and visualized the Christian religion in a manner never to be forgotten.

At Venice the earlier painters were followed by Giovanni Bellini, who painted many Madonnas grave and serene, still showing traces of the old hieratic Byzantine art, but rendered in the superb color which was the distinctive beauty of the Venetian school. (See the altar-piece of Bartolommeo Vivarini; the Pietà of Crivelli, p. 117; and the engravings of Mantegna in the print collection.) In the making of beautifully printed books Venice led the rest of Italy. Sincerity of purpose characterized the art of the fifteenth century. Its expression was far more genuine than much of the technically perfected art of the next generation.

With Leonardo da Vinci's Last Supper, completed at Milan in 1498, the golden age of painting began in Italy. The Popes became the most magnificent of patrons. Among the artists at Rome, Raphael best embodied the Renaissance spirit. In the Stanza della Segnatura in the Vatican he painted, in the humanist manner, frescoes representing religion, poetry, philosophy, and the cardinal vir-



tues (standing for character), a synthesis which the mind of the Renaissance continually struggled to grasp. (See the engravings of Marcantonio Raimondi after Raphael in the print collection.) The splendid frescoes of Old Testament subjects by Michelangelo in the Sistine Chapel belong to this period. At Venice Giorgione and Titian, with many others little inferior to themselves, reached a higher technical stage in painting, and interpreted their subjects in a manner more secular and magnificent than religious.

After 1500 direct imitation of Roman and late Greek art became more pronounced. The new St. Peter's was begun in 1506. The Apollo Belvedere, discovered in 1491, and the Laocoon, discovered in 1506, became models for sculpture. Raphael drew up plans for the restoration of ancient Rome. Original Greek works had small influence as compared with Roman works; even the temples at Paestum, near Naples, were ignored.

Meanwhile there was a vigorous artistic renaissance in the German cities along the routes of trade. The Gothic carvers and metal workers of the important commercial city of Nuremberg were famous. Its painter, Wolgemuth (see p. 115), was the teacher of Albrecht Dürer, who, like Leonardo da Vinci, was a thinker and a writer. (Dürer's engravings and woodcuts may be studied in the print collection.) Contemporary with Dürer were the two Holbeins, painters of Augsburg and Basle.

The first half of the sixteenth century was the most dramatic period in Italian history. It saw, along with the culmination of Italian art, the loss of Italian liberty. The mutually jealous small city-states of Italy failed to unite against the outside enemy (Spain, France, and the Germans), and the greater part of the peninsula passed under foreign control. Milan lost its independence in 1499, Rome was sacked in 1527, the republic of Florence came to an end in 1531. Venice, although humiliated, remained safe on her islands, and in her territories painting continued to flourish all through the century (see pp. 118 and 119, as

did literature for a shorter period at the neighboring court of Ferrara.

During this century lace-making was developed in Italy (see p. 220), and majolica ware was produced in many of the towns on the eastern slopes of the Apennines (see p. 193). The dome of the new St. Peter's at Rome was finished about 1600.

Conquered Italy became in matters of art the teacher of Northern Europe, where the great Gothic movement had spent itself. In France Italian influence early appeared in the royal palaces or châteaux of the valley of the Loire, with their happy mingling of native Gothic forms and Renaissance ornament. The spirit of the Renaissance was, however, too often misunderstood in the North, where the later works were usually imitated rather than those of the earlier and more inspired period.

S. Reinach, *Apollo, an illustrated Manual of the History of Art throughout the Ages*, trans. Simmons, 2d edition, N. Y., 1907; A. Michel (ed.), *Histoire de l'art*, Paris, 1905-06, 4 vols. have appeared; the historical background may be obtained in J. H. Robinson, *An Introduction to the History of Western Europe*, Boston, 1902; convenient introductory books are O. M. Dalton, *A Guide of the Early Christian and Byzantine Antiquities in the British Museum*, London, 1903, and W. R. Lethaby, *Mediaeval Art, 312-1350*, N. Y., 1904. For the Renaissance see E. Müntz, *Histoire de l'art pendant la renaissance*, 3 vols., Paris, 1889-95.

For painting consult: Crowe and Cavalcaselle, *History of Painting in Italy*, London, 1903, ed. Douglas, 2 vols. have appeared; Blashfield and Hopkins edition of *Vasari*, 4 vols., N. Y., 1897; Woltman and Woerman, *History of Painting*, 2 vols., N. Y., 1880-85; Bryan, *Dictionary of Painters and Engravers*, edited by G. C. Williamson, 5 vols., N. Y., 1903-05; R. Muther, *History of Modern Painting*, 3 vols., London, 1895-96. The study of painting can be supplemented to advantage by the use of the print collection.

Single painters and special subjects are treated in such series of monographs as the *Great Masters*, the *Duckworth* series, the *Knackfuss* series, and many others contained in the Museum Library. Use should also be made of the thousands of photographs in the Museum Collection, and *The Manual of Italian Renaissance Sculpture as illustrated in the Collection of Casts*, published by the Museum, 1904.

## EARLY FLEMISH AND GERMAN PAINTINGS

The wealthy commercial and manufacturing cities of Flanders developed a brilliant school of painting in the fifteenth century. Their pictures are the first wholly successful combination of color with oil, and, whether secular or religious, they depict the things in which the contemporary Flemish burgher took an interest. Bright textiles, jewels, portraits, architectural detail, landscapes which seem to be viewed through a reducing glass, are painted in warm color, and the influence of the miniaturist's art is very apparent.

The picture shown opposite is a beautiful example of the early Flemish school. Although ordinarily attributed to Rogier van der Weyden, it is argued with some reason that it is by Gerard David. The subject is St. Luke drawing the portrait of the Virgin, one of the legends of St. Luke. His usual symbol, the ox, is seen in a small room at the right, under the colored window and the book. The Virgin is seated under a canopy of Flemish brocade, on a Gothic wooden bench, on which is carved the Temptation of Eve. A loggia opens upon a garden with violets and other flowers, where a man and a woman are looking over a parapet. The distance presents one of those landscapes which the Flemish artists delighted to paint.

The picture is upon an oak panel, and, like many other productions of these wonderful painters, is remarkable as well for its draughtsmanship and the establishment of forms in pure *grisaille* as for its color in its completed state. It is repainted in parts. The columns, the cushion on which the Saint kneels, the dark folds of the Virgin's robe, and the sky and distance on the right, are easily distinguished as the work of a restorer. Beautiful as the original work is when viewed close at hand, its color is still more luminous when looked at from a distance.



*St. Luke Drawing the Portrait of the Virgin*  
*Flemish School, Fifteenth Century*

The Death of the Virgin, by Michael Wolgemuth, is an exceptional example of a master little known, especially in America, though he is worthy of honor, both for his own vigorous and individual, if somewhat provincial style, and for the influence he exerted upon his more celebrated pupil, Albrecht Dürer.

The legend of the Death of the Virgin relates that the Apostles were witnesses of the event, having been miraculously gathered from all parts of the world. They are represented in the eleven figures with halos, the twelfth being perhaps Matthias, the successor of Judas, shown without a halo because the choice of the Apostles themselves and not of their Leader. St. John holds a lily stem without blossoms (or a palm leaf?) before the Virgin, another lifts his hand in benediction, a third carries the aspergillum with holy water, a fourth bears the cross, and a fifth blows to rekindle his censer. Strong coloring undimmed by age, careful and elaborate representation of stuffs and drapery, emphatically modelled faces — portrait-like and individual — all are united in this picture.

The inscription in the panel at the base reads: "In the year of our Lord 1479, on the Friday before St. Walpurga's Day, departed this life the honorable Mistress Hedwig Volkamer, to whom may God be gracious and compassionate." Hedwig Tucher married Hartwig Volkamer the younger, who died in 1467, she surviving until 1479. The coat-of-arms on the left is the escutcheon of the Volkamer, and that on the right of the Tucher family. In the two kneeling figures of groom and bride, youthful and quaint in dress and bearing, this memorial altar-piece perpetuates the memory of the husband and wife.





*The Death of the Virgin, painted about 1480  
 Michael Wolgemuth, 1434-1519*



## EARLY ITALIAN PAINTING

Carlo Crivelli, after having learned his art in Venice, left that city never to return, and his pictures were painted in a group of small towns, east of the Apennines, near the Adriatic coast, between Ancona on the north and Ascoli on the south, a disputed town on the border of the Papal states and the kingdom of Naples. This was a region little affected by the Renaissance, and here he was able to work undisturbed by outside influences and without serious rivals. Hence his art retains many characteristics of the early Venetians before Bellini, although enriched by his own development.

Crivelli's pictures for private patrons often resemble a detached panel from a large altar-piece. One of these paintings, a Pietà, is shown on the opposite page. It is in tempera on wood and is inscribed *Opus Caroli Crivelli* 1485.<sup>1</sup> The strongly individualized heads, almost harsh in appearance, occurring side by side with a beautiful face, and the angular hands are characteristic, but the quiet seriousness of expression usual with Crivelli, is here and in other representations of the Pietà replaced by an attempt at violent emotion not wholly successful.

The architectural details and the festoons of fruit show the influence of the school of Padua. Crivelli, unlike Squarcione and Mantegna, has not copied literally the marble festoons from Roman sarcophagi and altars (first popularized by Donatello), but has rendered the fruit in a most natural manner, in striking contrast to the archaic figures.

The decorative features of the painting, the elaborate textile patterns, the wide spaces of enamel-like color, the use of gold, and the absence of strong contrasts of light and shade, recall the best features of the old Venetian school and illustrate one of the most attractive sides of Crivelli's art.

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<sup>1</sup> Rushforth, *Carlo Crivelli*, pp. 66, 67 and 103, London, 1900.



*Pietà, painted 1485*

*Carlo Crivelli, Fifteenth Century*

*Justice*

*Paolo Veronese (?)*, Sixteenth Century

A small allegorical figure of Justice in the style of Veronese is represented here; a richly apparelled lady, holding a jewelled sword in her right hand and the scales in her left. Her right foot rests on a castellated building upon which is inscribed "IVSTO PENSANS."

Many painters influenced by Venice, but retaining their own local characteristics, flourished in Venetian territories. Moroni's truthful portraits were painted at Bergamo. In that of Count Alborghetti and his son the father has just finished a letter and handed it to his son to deliver. There are here no artificial surroundings or picturesque draperies, nor is there affectation in the pose, except for a little conscious dignity on the part of the father; the picture is therefore a satisfactory and intimate glimpse of private life of the period, as are many other portraits by Moroni.

The highest technical standards of excellence continued to govern Venetian painting through the second half of the sixteenth century. In addition to Titian, the painters of greatest importance were Tintoretto, 1518-1594, and Paolo Veronese, 1528-1588. The gorgeous banquets and Biblical pageants of Veronese illustrate contemporary Venetian magnificence, both public and private.



*Count Alborghetti of Bergamo and his Son*  
*Giovanni Battista Moroni, 1520(?)–1578*

## SPANISH PAINTING

This remarkable portrait of Fray Feliz Palavicino is one of the finest works of El Greco. In the ruffled hair, the ashen cheeks, the brilliant eyes and refined hands of Fray Feliz, who is dressed in the robes of the Trinitarian order, the painter has here most forcibly presented the personality of the acute, nervous, fiery ecclesiastic. What Fray Feliz himself thought of the portrait he expressed in a sonnet addressed to the artist,<sup>1</sup> a translation of which follows:

O Greek divine! We wonder not that in thy works  
The imagery surpasses actual being,  
But rather that, while thou art spared, the life that's due  
Unto thy brush should e'er withdraw to heaven.  
The sun does not reflect his rays in his own sphere  
As brightly as thy canvases. Thou dost  
Essay, and like a god succeed. Let nature try:  
Behold her vanquished and outdone by thee!  
Thou rival of Prometheus in thy portraiture,  
May'st thou escape his pain, yet seize his fire:  
This does my soul for thee most ardently desire;  
And after nine and twenty years of life,  
Betwixt thy hand and that of God she stands perplexed,  
And doubts which is her body, where to dwell.

Domenico Theotocopuli, called El Greco, El Griego, or Dominico Greco, was born in the island of Crete and trained in Venice. He went to Toledo in 1575, where he died in 1614. His original but somewhat eccentric genius did not find favor with King Philip II, who was then carrying forward the decoration of the Escorial palace. Many of El Greco's portraits are admirable, and it is possible that Velazquez was influenced by them. El Greco was also a sculptor and an architect.

<sup>1</sup> Palomino, *El Museo Pictorico*, Madrid, 1797; t. II, p. 428.



*Portrait of Fray Feliz Hortensio Palavicino, painted 1609  
El Greco (Domenico Theotocopuli), 1545(?)–1614*





*Head from Portrait by Velázquez*

Velázquez has here painted a more youthful face than appears in any of the other portraits of the royal family. It is that of a boy, not wholly at ease in his position, and rather resentful of his self-consciousness. The figure is standing beside a table covered with dull crimson velvet, upon which rests his hat. His dress is black, relieved only by a golden chain and the Order of the

Golden Fleece and the linen at his wrists and neck. His left hand rests on the hilt of his sword; in his right he holds a paper. The absence of self-display in the dress and the sobriety of the surroundings accord with the fashion of the Spanish Court at the moment.

This picture probably dates from 1623, in which year Velázquez became court painter. In it are seen all the qualities of his earlier work: the outlines of the figure are sharply drawn, the modelling is hard and lacks atmosphere, the painter works very near his subject with sharp perspective, the light is from the left, the background almost empty, the hands well shaped and conspicuous, and a closely-woven canvas is used with reddish brown underpainting. In a full strong light one sees the beautiful drawing of this figure, the determinate lines of the body, and the details of the dark clothes.



*Early Portrait of Philip IV*  
*Diego Velazquez, 1599-1660*



*Don Baltazar Carlos*

The picture on the opposite page represents the son of Philip IV, with the dwarf, the attendant provided for royalties according to the taste of the time. The pair are at play. The prince is clad in a quaint mixture of infant dress and toy armor. He wears a steel gorget and has one hand placed on his miniature sword; a sash crosses his chest; a baton in his disengaged hand is used as a support; his dark green frock is em-

broidered with gold, with lace at the neck and wrists. A plumed hat lies on a cushion opposite him. The dwarf stands on a lower step of the dais holding a silver mace-like bauble and an apple. The prince's face is very beautiful and winsome with his blue eyes, bright, clear complexion and scant flaxen hair. The picture has a golden red undertone which shows through everywhere.

Don Baltazar Carlos, eldest son of Philip IV, was born in 1629. This portrait, in which he is only about two years old, is the earliest of a most interesting series painted at different times during his boyhood, showing him in hunting dress, on horseback, and in ordinary dress. The prince died in 1646, when only seventeen years old. The Infanta Margarita, born 1651, daughter of Philip IV and his second wife, appears in another charming series of portraits by Velazquez, including the famous *Las Meniñas* (the Maids of Honor), painted when she was between three and seven years old. In 1659, the year before his death, Velazquez painted the little prince, Philip Prosper, then only two years old, who died two years later.



*Don Baltazar Carlos and his Dwarf, painted 1631*  
*Diego Velázquez, 1599-1660*



*Portrait*      *Francisco Goya y Lucientes, 1746-1828*

A young man of slight stature and delicate features, dressed in the costume of the time, stands near a table on which are writing materials. He is believed to be the artist's son.

Goya, to whose work French artists of the nineteenth century are indebted, became painter to King Charles IV in 1789. His etchings depict contemporary Spain, in the scenes from the Bull Ring, in the bitterly satirical *Caprichos* (to be seen in the Museum collection of prints), in the *Miseries of War*, and in other series.



*Maria Anna de Schodt*      *Anthony Van Dyck, 1599-1641*

A burgher's wife dressed in her most costly gown. This portrait is identified with that formerly over the family tomb in the cathedral of St. Gudule at Brussels.<sup>1</sup>

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<sup>1</sup> Rooses, *Fünzig Meisterwerke von Van Dyck*, Leipzig, 1900; p. 85.



## DUTCH PAINTING

The Dutch people, Protestant in their religion, rich through their ocean commerce and their possessions in the East Indies, self-reliant, and independent after the successful termination of their eighty years' struggle against Spanish control, became definitely separated in the seventeenth century from the people of the Southern Netherlands. Those provinces still belonged to Spain and remained Catholic, and there Rubens continued to paint Italian traditional subjects, although he interpreted them in a thoroughly Flemish manner.

The great Dutch <sup>1</sup> painters took little interest in Italian religious pictures, or in mythological or historical subjects, and in spite of the activity of the Dutch printing presses they had no literature of their own to put into painting. In a time of wars abroad and confusion of struggling parties at home, they preferred to ignore the hero, the fighting man, and the stirring episode. Instead they painted portraits of individuals, civic and corporation groups, quiet interiors and homely scenes, broad sweeps of sky over a landscape with cattle, and the commonest of everyday incidents. Many of their wonderful paintings of game, fruit, and flowers were simply signs for dealers.

These painters brought an unfettered mind and eye to see their subject, and their art clothes it in color and in wonderful light and shadow. The careful workmanship and the soundness of their technical methods raises their pictures above the unimaginative literal rendering of the life of a provincial people, and makes of them works of universal interest; a portrait by Rembrandt is a master's study of the human face seen in varying conditions of light and shadow, or a picture by Pieter de Hooch (see p. 131) is above all else a marvellous rendering of sunlight coming into a darkened interior. Even when the picture is a coarse tavern scene or a prosaic meat shop, the true sense of color and the finished workmanship so delight the eye that subject and composition are forgotten.

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<sup>1</sup> Cf. Eugène Fromentin, *The Old Masters of Belgium and Holland*, trans. Robbins, Boston, 1882.

*Portrait of a Lady**Frans Hals, 1581(?)–1666*

The quiet, self-reliant, smiling lady whose portrait appears in this picture, is seated in a favorite attitude of the artist, a book in one hand, the other grasping the arm of her chair. The picture is signed 1648; in it the characteristics of Hals' later manner may be studied. The greater part of Frans Hals' life was spent in Haarlem, where the finest series of his works is still to be seen in the Town Hall.

*Danae and Mercury**Rembrandt van Ryn, 1607-1669*

Among Dutch painters, Rembrandt is remarkable for the wideness of his sympathies and his religious feeling, as well as for his marvellous technique. This picture is one of his few mythological paintings. Mercury, known by his wand entwined with serpents and his winged hat and feet, as the messenger of Jupiter brings to Danae a bag of gold. The figures are painted from contemporary Dutch life and are dressed in the fantastic costumes of which Rembrandt's studio was a storehouse, and which he often used in his Biblical pictures. It is not the story or the drawing, however, which makes this picture a great work, but the concentration of golden light on the group and the luminous shadow which fills the remainder of the picture. Through the shadow is seen a woman dipping up water from a round stone fountain, and beyond her, a landscape. The picture is signed and dated 1652.

*Dutch Interior**Pieter de Hooch, 1632(?)–1681(?)*

In a room, darkened by a drawn curtain and lighted by an open door, are two women. One of them, stooping, is lighting the fire; the flame makes a bright spot in the gloom. The other woman holds a basket as if about to set out for market with the dog. Her red shoe is another bright spot of color. The next room, where the lower step and rail of a stairway can be seen, is filled with light from many windows. A bright ray of sunlight comes in through the open door striking along the edge of the casing, in contrast with the reflection, on the partition between the window and the doorway, from a red curtain at the outer window. Outside is a canal; on the opposite side a row of trees with figures of passersby, beyond them houses facing the canal, with the full sunlight lighting up their red-tiled roofs.



*Arnould d'Andilly*      *Philippe de Champaigne, 1602-1674*

In 1647 Arnould d'Andilly, elder brother of the famous Dr. Antoine Arnould, had deserted the court of Louis XIII and was living at the Abbey of Port Royal des Champs, not many miles from Versailles, where he devoted himself to the religious life and to intellectual pursuits and the cultivation of his garden. The portrait shows him as he was, a man of intelligence and amiability. Philippe de Champaigne, Flemish by birth but French by choice, was the painter of Port Royal, and d'Andilly a noted adherent. Artist and subject make this painting an historic document of moment.





*Going to Market*

*François Boucher, 1703-1770*

The companion piece to this, "The Return from Market," hangs opposite.

Boucher's talents were devoted to the entertainment of the luxurious court of Louis XV and the circle of Madame de Pompadour. His easel pictures, mural paintings, designs for tapestries and scenery for the theatre reflect the taste and temper of his day, its pleasure in what was graceful, no matter how unreal, its determination to ignore everything painful or unpleasant. Jean Marc Nattier, 1685-1766, was the portrait painter of this same society.

The world for which Boucher painted was weary of the academic compositions of the days of Louis XIV. It had welcomed the "fêtes galantes" of Watteau, 1684-1721, and of Lancret, 1690-1743. Boucher's successor, Fragonard, 1732-1806, painted still more intimately its manners and fashions.





*Le Chapeau Blanc*      *Jean Baptiste Greuze, 1726-1815*

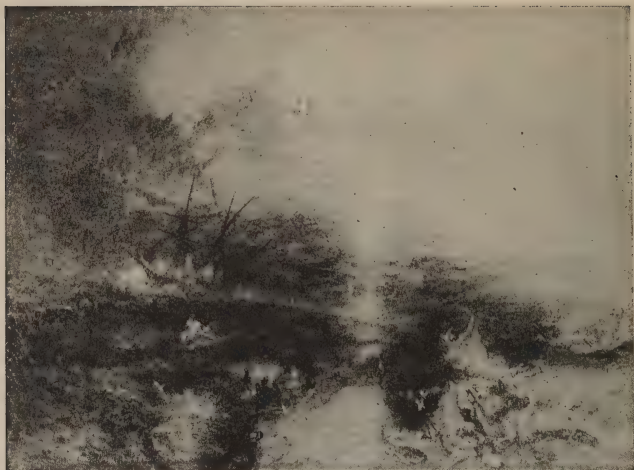
The paintings of Chardin and Greuze, characteristic of the reaction against the luxury and frivolity of the eighteenth century, are the expression in art of the new ideas of simplicity and morality advocated by writers of the time. Chardin's art is direct and unaffected; Greuze is often a little artificial and conscious in his choice of subject and its treatment, and in many of his figures and groups he retains some of those same traits which had delighted the preceding generation. A painting by Chardin hangs near "Le Chapeau Blanc."



*Lord Lyndhurst*      *Sir Thomas Lawrence, 1769-1830*

Lord Lyndhurst was the son of the American painter Copley, and as a child was painted by his father in the family group shown on p. 153. He was a conspicuous figure in English public life during the first half of the nineteenth century, and was several times Lord Chancellor. The Museum possesses a portrait of Lady Lyndhurst by Lawrence.

Lawrence at twenty-three became a member of the Royal Academy, and on the death of Benjamin West in 1820, its president. Nearly all prominent Englishmen and Englishwomen of the early nineteenth century sat to him for their portraits.



*The Slave Ship, painted 1840*

*J. M. W. Turner, 1775–1851*

The original title of the painting was “Slaver Throwing Overboard the Dead and Dying; Typhoon Coming on.” It was once in the possession of John Ruskin, who wrote of it that “it was the noblest sea Turner ever painted.”<sup>1</sup> Near the Slave Ship hangs another of Turner’s paintings, “The Mouth of the Seine: Quilleboeuf.” The print collection contains fine examples from the “Liber Studiorum” (see p. 183).

In the same gallery there is a pleasing example of Richard Wilson, 1714–1782, with the usual Italian landscape, a tower on a hill, a picturesque valley in the foreground, and the wide stretch of the Roman Campagna beyond. With this may be compared a small work of John Constable, 1776–1837; and the fine example of John Crome, 1769–1821, which shows a distant view of the city of Norwich and its cathedral.

<sup>1</sup> *Modern Painters*, London, 1867; vol. I, p. 376.



*Le Chant d'Amour (water-color)*

*Sir Edward Burne-Jones, 1833-1898*

“Hélas! Je sais un chant d’amour,  
Triste ou gai, tour a tour.”

On a terrace overlooking a meadow before a mediaeval town a knight sits gazing at a lady who is singing. With one hand she holds open a book and with the other plays on an organ. At the bellows of the organ sits a winged figure, blindfolded, clothed in red, whose head is wreathed with roses. The subject, steeped in romance and poetic fancy, is rendered in rich color contrasts of definite claret-purple, subdued scarlet, pale yellows, and atmospheric blues. The draughtsmanship is more genuine and less artificial than in the artist's later work, when he was striving for more correct details. This water-color was painted in 1865. A larger version in oils of the same subject differing in some details was begun in 1868 and finished in 1877.

The poetic decorative art of Burne-Jones found expression in oils, water-color, and tempera paintings, and in scores of cartoons for stained glass windows, mosaics and tapestries.

## FRENCH PAINTING IN THE NINETEENTH CENTURY

A notable characteristic of the art of the nineteenth century is the enlargement of the range of subjects treated in painting. Géricault, followed by Delacroix (see p. 141) and the romantic school, reflecting the widespread unrest which led to the Revolutions of 1830 and 1848, substituted scenes from the novel, history, contemporary romance and tragedy for the academic subjects of David and the classicists. Delacroix, Fromentin, and Decamps made known the life, and painted the brilliant colors of Algiers and the Levant.

Influenced by Constable and Bonington in England, Rousseau, Corot (see p. 140), Daubigny, Diaz (see the picture called "The Descent of the Bohemians") and Dupré added the vast domain of landscape painting to art. Others like Troyon painted animals with landscape. With them at Barbizon was Millet, a peasant from Cherbourg, who painted the peasant at his work. Millet once wrote: "Devoid though the peasant's toil may be of joyousness, it nevertheless stands, not only for true human nature, but also for the loftiest poetry." (See pp. 141-142.)

The most radical departure of the century came after 1850 with those artists, later known as the Impressionists, among whom Manet was the pioneer and Monet the most consistent exponent. Manet said, "The principal person in a picture is the light," and these artists rendered light, the light of the air, the light of every object and its reflections on other objects, and so accomplished their picture.

The end of the century has welcomed paintings which depict the life of the laborer in all its phases; every side of life has been touched with beauty. There has been an increase in mural decoration; and portraiture, which has produced great works all through the century, still continues its activity.

The developments of French art during this period may be followed in the paintings in the Fifth Picture Gallery of the Museum, among which are many loans.





*Pietà, painted 1848*

*F. V. Eugène Delacroix, 1798–1863*

This *pietà* is conceived in the spirit which marked Delacroix as the most important figure in the Romantic movement. Though dark, it is rich in color, and it was considered by the painter one of his most beautiful works. Delacroix was among the first of the French painters of the nineteenth century to revive the religious subject, which had been banished from French art by the Revolution and the classicism of David.



*Dante and Virgil**J. B. C. Corot, 1796-1875*

Corot's art, a highly poetical interpretation of nature, depicts the most subtle atmospheric effects, such as the falling light of evening or the moment just before sunrise, which is the time chosen for this picture. Dante is lost in a dark wood and is rescued by Virgil from a lion, a leopardess, and a she-wolf, who bar his way. (*Inferno, canto I.*)

*Washerwomen**J. F. Millet, 1814-1875*

The two women are at work. They have been washing clothes in the river, and now one of them stands on a rock piling the still wet and heavy lumps of linen on the other's back. The second woman bends her head, and holds her left hand on her hip to support the load, while she steadies it with her right hand. A third figure is walking away along the water's edge. The level plain with a far away church, tree or haystack, usual in Millet's pictures, is here replaced by a river, and the effect of space is secured by the distant man in the boat and the cattle standing on the top of the opposite bank. It is twilight fast deepening into darkness, a favorite time with this painter, for details of hands, dress, and features are then lost, and there only remain the statuesque outlines of the figures against the glow in the sky and the rhythmic sweep of their movements.



*Harvesters Resting*

*J. F. Mallet, 1814-1875*



*The Buckwheat Harvest (pastel)*

*J. F. Millet, 1814-1875*

In the foreground, two women are hard at work loading sheaves into a handbarrow; a man and a woman with a filled barrow, and two heavily laden women carry the sheaves to a group of men in the background who are energetically threshing out the grain; another man piles the straw with a fork. Farther on billows of smoke from the burning straw soar into the sky. Among the charcoal drawings by Millet in the Museum are studies of *The Sower*, *The Gleaners*, *Shepherdesses*, *A Woman Churning*, and *Women Sewing* (see p. 182).

The painting represented on the opposite page is known as "Harvesters Resting." Two other paintings by Millet are to be seen in the same gallery, *The Knitting Lesson*, and a large canvas of a *Shepherdess* who is seated on the top of a hill, outlined against the sky.



*Automedon with the Horses of Achilles*

*Henri Regnault, 1843-1871*

Xanthos and Balios, the immortal horses of Achilles, conscious of the hero's approaching death, already foretold by one of them in speech, are struggling with Automedon, his charioteer. The stormy sky with a pale glimmer on the horizon, the ominous sea, the barren shore, presage disaster.

The painter's enthusiasm for horses, his magnificent color, his facile power of drawing, are here united in an impetuous composition. The picture was Regnault's *envoi* as the holder of the Prix de Rome at the age of twenty-four. Three years later this happy genius met his tragic end in the last sortie against the Germans besieging Paris.



*Race Horses**H. G. E. Degas, born 1834*

This artist finds his inspiration in those elements of Parisian life represented by the ballet, the café concert, and the race-course. He brings a subtle power of observation, a profound technique, and a sense of elegance which is temperamental, to portray its incidents.

In the picture, "Race Horses," it is a clear but overcast day; the sky is threatening, with clouds tinted like rose leaves; there are no shadows, and colors are emphasized. At the back is the height of Suresnes, with trim gardens and houses clinging to its slopes; in front is the race-course of Longchamp. Still nearer in the paddock, ready for the struggle, are eleven race horses, — high bred, nervous, and restless creatures, — with their gentlemen jockies in gay jackets.

Many influences helped to mould the art of Degas, among them the example of Manet and the principles of Japanese decorative painting.





*L'Éminence Grise, painted 1874*

*J. L. Gérôme, 1824-1904*

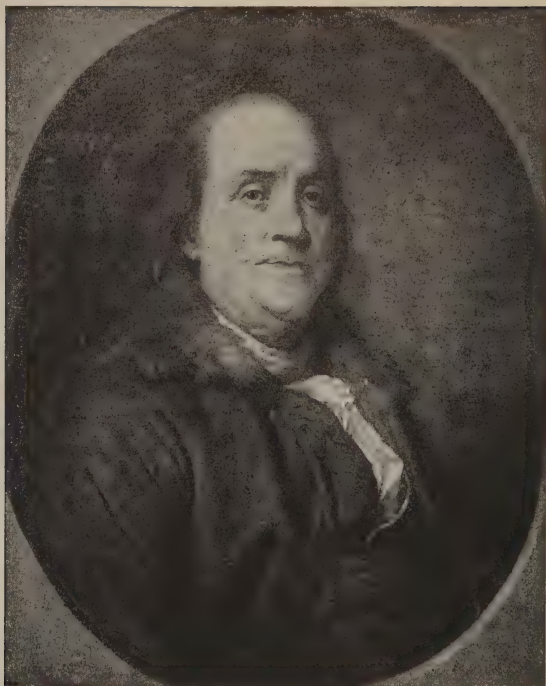
Father Joseph, a Capuchin monk, was secretary and confidant of Richelieu. His powerful position won for him the name "His Grey Eminence," in distinction from his master's title. He is here seen descending the stairs of the Cardinal's palace engrossed in his breviary, while a number of courtiers ascend to some reception. They make way for him and bow in token of their recognition of his influence. The contrast between the affected servility of the rich and the unassuming bearing of the friar is the occasion of the picture.

Gérôme's knowledge and his wealth of detail in telling a story make this work justly famous. The conception, it must be confessed, is not very deep — theatrical perhaps, rather than dramatic; there is also a certain dryness and lack of atmosphere in the picture, due to its artificial illumination and the artist's inattention to exact tone relations. The whole work is a brilliant illustration in color rather than an inspired presentation of the truth.



*L'Ami des Humbles, painted 1892*      *L. A. Lhermitte, born 1844*

This artist, himself of the people, paints their life. Impressed with the significance of the spiritual side of the artisan's toil, he has illustrated it here allegorically by putting the story of Christ at Emmaus into modern dress. The subject and its treatment may have been suggested by Rembrandt's famous work in the Louvre.

*Benjamin Franklin**J. S. Duplessis, 1725–1802*

During his sojourn in France, 1776–1783, Franklin's portrait was painted repeatedly. He wrote in 1780: "I have at the request of friends sat so much and so often to painters and statuaries, that I am perfectly sick of it."<sup>1</sup> The portrait by Duplessis, of which this is one of several replicas, is considered the best.<sup>2</sup> A contemporary at the

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<sup>1</sup> Franklin's Works, edited by John Bigelow, v. VII, p. 96.

<sup>2</sup> See *McClure's Magazine*, Jan., 1897, p. 269.

Court of Louis XVI describes the appearance of Franklin and his associates, much as the portrait shows him: "l'habillement presque rustique, le maintien simple mais fier, . . . la chevelure sans apprêts et sans poudre, . . . enfin avec cet air antique qui semblait transporter dans nos murs . . . quelques sages contemporains de Platon, ou des républicains du temps de Caton et de Fabius."<sup>1</sup>

This picture was once the property of Thomas Jefferson: it passed from him to Joseph Coolidge, who sold it to the Boston Athenaeum.

### EARLY AMERICAN PAINTING

The earliest portrait painters of merit in the colonies, Smibert and Blackburn, were followed by John Singleton Copley, who is of greater importance. His stepfather was Peter Pelham, the mezzotint engraver. Copley lived in Boston on a farm of eleven acres, on Beacon Hill. By 1774, when he first went to England, he had painted a collection of portraits which give a most intimate picture of American society before the Revolution. In England his work gained in facility of execution, but lost something of its early sincerity. Copley is very well represented in the Museum (see pp. 151-154).

In striking contrast to Copley's quiet life is the career of his contemporary, Benjamin West, who went to Italy when twenty-two years old, and three years later to England. He gained and kept the favor of King George III, he helped found the Royal Academy and became its president in 1792, after the death of Reynolds, but his greatest service to American art was the help he gave to two generations of young Americans who came to study in London. Many of West's huge compositions, which appealed to the taste of his time, are not now seriously regarded. The Museum owns one of his large groups, "The Family of Adrian Hope" (see p. 158).

<sup>1</sup> Comte de Ségur. *Oeuvres*, t. I, *Mémoires*, p. 117.



Washington Allston  
 Miniature by Edward G. Malbone  
 1777-1807

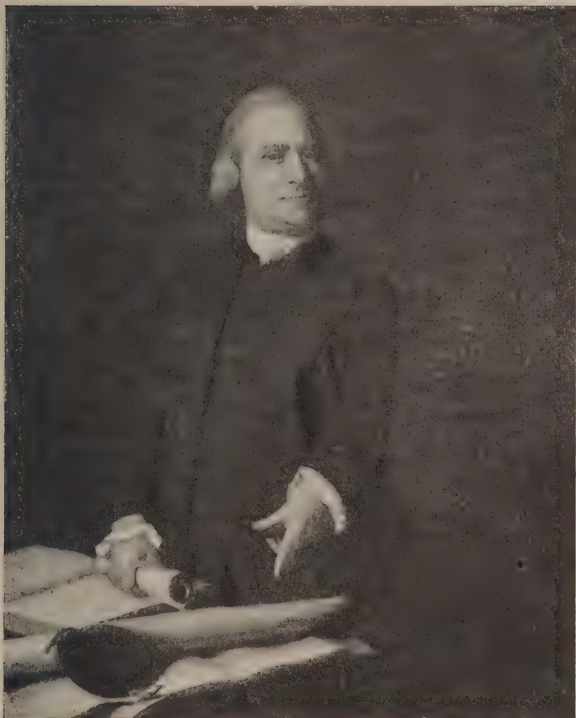
Among West's pupils were Charles Willson Peale and Gilbert Stuart, both famous for their portraits of Washington. Peale returned to America in 1774. Gilbert Stuart, born near Newport, worked in West's studio from 1778 to 1782. He had great success in London, and after five years in Dublin returned to America in 1792. Stuart was the best of the early portrait painters. The heads which he painted have a great deal of character and are rendered in bril-

liant color. (See the portraits, pp. 155, 156, and 157.)

With Stuart in West's studio worked John Trumbull, 1756-1843 (see his portrait of Alexander Hamilton). Other pupils of West included Robert Fulton, S. F. B. Morse, the two friends, Malbone and Allston, and William Dunlap (1766-1839), whose *History of the Arts of Design in America*, published 1834, is the main source of our knowledge of all the early painters.<sup>1</sup>

Washington Allston, a man of great personal charm, was born in South Carolina. He came to Boston from Europe in 1809, and after 1830 lived at Cambridgeport. A miniature portrait of him by Malbone is reproduced on this page. The Museum contains many of Allston's pictures and sketches. Among other early nineteenth century painters represented are John Neagle (portrait of Gilbert Stuart), Thomas Sully (see p. 159), Henry Inman, W. Page, and Francis Alexander.

<sup>1</sup> Cf. Samuel Isham, *The History of American Painting*, N. Y., 1905.

*Samuel Adams**John Singleton Copley, 1737-1815*

Painted by Copley in 1772 at the order of John Hancock, whose likeness was executed at the same time. Adams is shown addressing the British governor, Hutchinson, the day following the Boston Massacre in 1770. He points to the Charter of Massachusetts with his outstretched left hand, and grasps his brief, marked "Instructions of the Town of Boston," with the right.



*Mr. and Mrs. Izard**John Singleton Copley, 1737-1815*

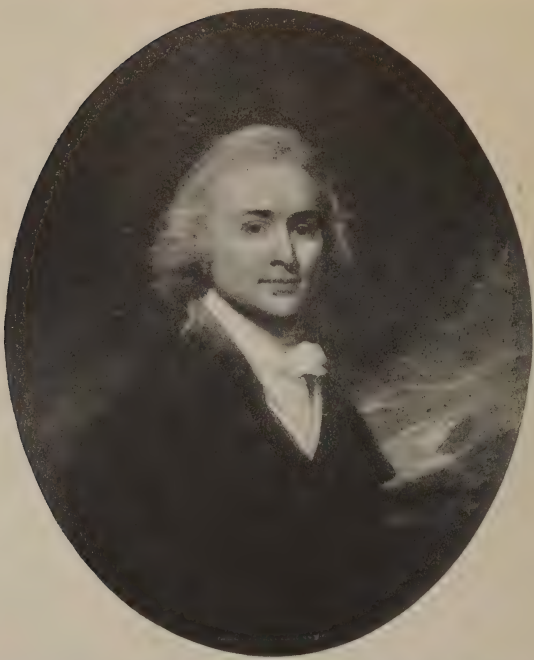
In the spring of 1774 Copley, then aged thirty-seven, left Boston for England. Soon afterwards he journeyed to Rome with Mr. Izard, a wealthy planter of South Carolina, and his wife. This picture he produced the following winter, and it was his first group so far as is known. It was taken back to England, and the approach of the Revolution having produced difficulties in Mr. Izard's financial affairs so that he was unable to pay for it, it remained in Copley's possession until 1825, when it was sold to Mr. Izard's grandson.

Mr. and Mrs. Izard, with a table between them, sit on a chair and sofa upholstered in rose damask with a rose damask curtain at the back on one side. Souvenirs of their Italian journey surround them. The picture is in Copley's Boston style, with some of his early rigidity apparent in the man, but the lady is painted in his best manner.

*Family Portrait**John Singleton Copley, 1737-1815*

The picture shows the artist and his family, life size. Copley himself stands in the background. The old man before him is Mr. Clarke, his father-in-law, famous as the consignee of the cargo of tea of the "Boston Tea Party." Mrs. Copley, on the sofa, is caressing their son John, who lived to be Lord Lyndhurst and three times Lord Chancellor of England (see his portrait by Lawrence, p. 135).

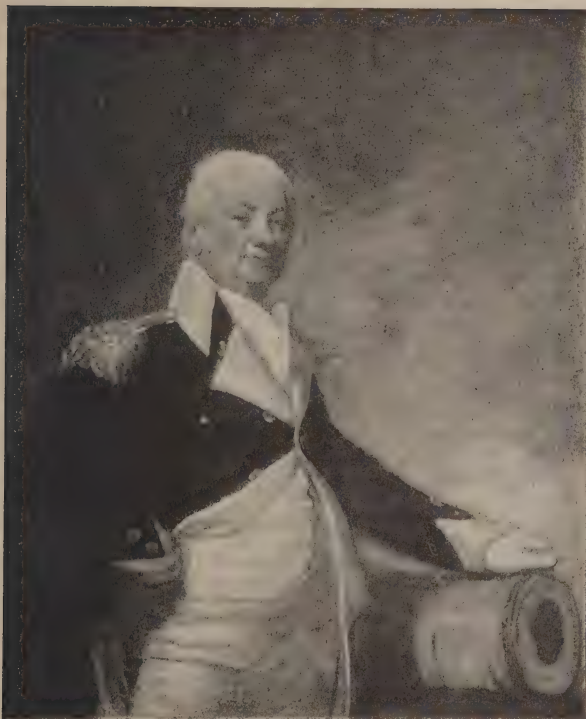
This is one of Copley's best paintings. It shows the beginning of his English manner, but retains the finer qualities of his colonial work. The painting of the heads is excellent. The figure of the little girl in the centre is reminiscent of the canvases of Van Dyck. The subject is well within his range, is noble in conception, and most skilfully executed. Notice, for instance, the treatment of the doll in the corner of the picture.



*John Quincy Adams      John Singleton Copley, 1795-1815*

This picture of the sixth President of the United States was painted in 1795, when Adams was twenty-seven years old and Minister at The Hague.

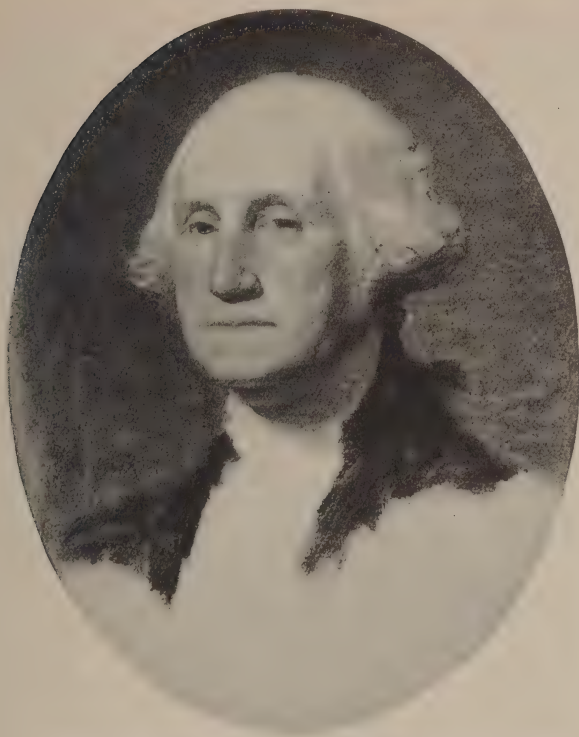
The portrait exhibits the sense of grace and distinction for which Copley strove, though with some loss of that strength of character which distinguished his early work. It should be compared with the portrait of Adams by W. Page painted many years later.

*Major-General Henry Knox**Gilbert Stuart, 1755-1828*

Artillery officer, companion and adviser of Washington, Secretary of War 1785-1794. Judging from the age of the General, the portrait belongs to the time of Stuart's ripest production, about 1800. General Knox, well-educated and affable, commended himself to the artist as a brother spirit, and he is here the subject of one of Stuart's most successful portraits.

*Martha Washington**Gilbert Stuart, 1755-1828*

These portraits of Washington and his wife were painted from life by Gilbert Stuart in the spring of 1796 at Philadelphia. Washington, acceding to the request of Stuart, permitted the artist to keep the originals and accepted copies in their place. The originals remained unfinished in the possession of Stuart until his death in 1828. The portrait of Washington served in the production of many

*George Washington**Gilbert Stuart, 1755-1828*

pictures up to that date. Owing to the large number of these repetitions, the portrait became widely known, and it is regarded as his standard likeness. The artist's widow sold these studies after his death to the Washington Association, by which they were presented to the Boston Athenaeum in 1831.





*The Family of Adrian Hope, painted 1802*

*Benjamin West, 1738-1820*

*The Torn Hat**Thomas Sully, 1783-1872*

Sully has here rendered the happy inspiration of a boy's healthy, attractive face seen in warm sunlight with the shadows illumined by reflections. Sully's portrait of Fanny Kemble hangs near by.

*Girl Reading**William Morris Hunt, 1824-1879*

The Museum is rich in the work of William Morris Hunt. Several other oil paintings are on exhibition as well as a number of water-colors. His sketches and drawings in charcoal may be seen in the print collection.

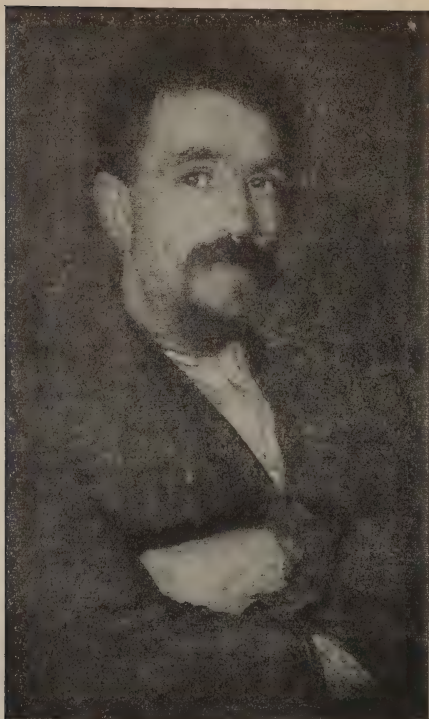


*The Fog Warning*

*Winslow Homer, born 1836*

The rapidly advancing fog warns the fisherman to return to his ship before it disappears and he loses his bearings.

In addition to this picture, there are on exhibition several water colors by Homer, and the painting known as "All's Well."



*The Blacksmith of Lyme-Regis*  
*J. A. McNeil Whistler, 1834-1903*

A companion piece called "The Little Rose of Lyme-Regis" hangs near the Blacksmith pictured above. Whistler's etchings may be seen in the print collection.



*Isabella, or The Pot of Basil*  
*J. W. Alexander, born 1856*

Isabella; whose lover has been murdered by her brothers in a wood near Florence, secretly hides his head in a pot, in which she plants sweet basil. The story is told in Boccaccio's "Decamerone," and in Keats' poem, "Isabella, or the Pot of Basil,"



*Caritas**Abbott H. Thayer, born 1849*



*Mother and Child*

*George de Forest Brush, born 1855*

Of the foregoing pictures the following are lent to the Museum: J. S. Copley, *Samuel Adams* (p. 151), Gilbert Stuart, *Major-General Henry Knox* (p. 155), lent by the City of Boston; J. S. Duplessis, *Benjamin Franklin* (p. 148), Gilbert Stuart, *George Washington* (p. 157), *Martha Washington* (p. 156), J. B. Greuze, *Chapeau Blanc* (p. 134), lent by the Boston Athenaeum; J. S. Copley, *John Quincy Adams* (p. 154), lent by Charles Francis Adams; J. S. Copley, *Family Portrait* (p. 153), lent by Edward Linzee Amory; Thomas Sully, *The Torn Hat* (p. 159), lent by Miss Margaret Greene.

WESTERN ART

COLLECTIONS OF PRINTS AND OF DRAWINGS  
VARIOUS COLLECTIONS





*From the Series, "The Miseries of War"*  
*Jacques Callot, 1592-1635*

The resources of the collection of prints are difficult to illustrate, since half-tone reproductions, while presenting an apparent facsimile, fail to render the subtler qualities which constitute the charm and the value of prints. The illustrations are given merely to suggest a few of the numerous spheres of interest available.

The collection was begun in 1872 by the gift of one print. To-day it holds a leading place among print collections in this country. The volume of material necessary to the usefulness of a collection of this kind forms an obstacle to its winning wide popular favor. Only a small fraction of the sixty thousand prints (approximately) which form the collection can be shown at any one time in the exhibition rooms. The visitor to the galleries is left unaware of the material contained in the collection stored in the basement rooms, ready to afford him pleasure and information.

A few words concerning the wide range of the collection will not be amiss. If one desires to hark back to early days of engraving, there is virile Mantegna sketching on copper his strong figures, instinct with dignified grandeur. Earlier yet are the great series of Sibyls and Prophets and the famous Tarocchi, while the goldsmith's niello impressions offer the earliest experiments in printing from metal plates.



The Museum is fortunate in possessing a number of these early prints. Turning to northern art, one visitor may prefer the spring-like purity of Schongauer's engravings, or he may respond to the power of Dürer's earnest, forcible conceptions, full of mystical meaning. The vigorous message of early German woodcuts may afford pleasure to some, while others will prefer the bold, broad treatment of Italian chiaroscuro, suggesting by graded tones the varied effects of the painter's work. Raphael's genius may be approached through the medium of his faithful engraver, Marcantonio. The realism of seventeenth century art in the Netherlands offers an immense field in etching. Besides the engravings of Bolswert, Pontius, and other engravers of the Rubens schools, there are the portraits in Van Dyck's famous "Iconography," there are Cornel Visscher's forceful likenesses and Delff's plates, the peasant scenes of Ostade, the cattle of Paul Potter, de Laer, Berghem, Dujardin, the landscapes of Ruysdael and Waterloo, and, above all, the masterly plates of Rembrandt, whose wonderful, versatile genius cannot fail to awaken a deepening interest. A large collection of Rembrandt's drawings in excellent reproduction helps to bring out the unique powers of the great Dutch master. In France portrait engraving reaches its highest perfection with Morin, Nanteuil, Edelinck, and the Drevet. From these beautiful plates one may turn with interest to the English school of mezzotint engravers, to the portrait work of Dreen, McArdell, Smith, Ward, Watson, Reynolds, to the plates of Earlom or the stipples of Bartolozzi. Constable's realistic landscapes are interpreted by the mezzotints of Lucas. Again a different mood will be met by Canaletto's breezy Italian etchings.

An unfailing source of delight is always open to the amateur of landscape art in the wonderful plates of Turner's *Liber Studiorum*. The beauty of the French metropolis inspires Méryon's series of Paris etchings, and Whistler in his Thames set has recorded the poetry of a traffic-laden river. Then there are Haden and Lalanne, Klinger and

Zorn, there are Gaillard's exquisite portraits, there are the lithographs of Delacroix, and of that excellent, indefatigable cartoonist, Daumier. It would be useless to attempt an enumeration of all the names which throng up with the nineteenth century. Every epoch of art in the last five centuries has left its impress on the graphic arts, and this whole development can be followed pretty closely by means of the prints in the collection.

The collection of American prints, though rather deficient in examples of early work, offers abundant material for the study of the nineteenth century.

The Print Department is also the repository for the collection of drawings (pages 180-183).



*The Pont Neuf* Etching by Charles Méryon, 1821-1868



*The Four Riders*                      *Apocalypse*  
*Woodcut by Albrecht Dürer, 1471-1528*

Dürer is the greatest painter-engraver of the sixteenth century. His art, largely allusive, filled with thoughts, demands thought on the part of the beholder. Although able to express beauty, he generally sets it aside for expressiveness, action, power. Standing on the threshold of modern times, Dürer links the dark ages with our own. Obscure though his art may be at times, it always proves stimulating.



*Madonna and Child*

*Engraving by Andrea Mantegna, 1431-1506*

Early Italian engraving will be truly appreciated only if it be looked at as a form of sketching. The Italian artist made use of the graphic arts to reproduce his drawings for the benefit of pupils or fellow-artists. Thus early engraving just like drawing helps to reflect the glory and perfection of Renaissance art. Andrea Mantegna is the greatest Italian painter-engraver of the fifteenth century; the severe grandeur of his art influenced early engraving throughout northern Italy.



*Diogenes Chiaroscuro by Ugo da Carpi, 1480(?)–1523(?)*

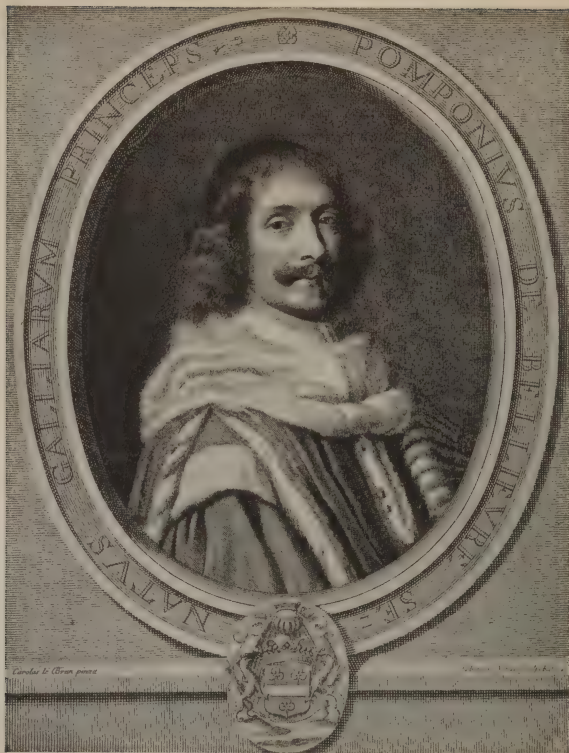
The eagerness of the public for color prompted efforts from the early days of printing, to introduce a coloristic charm into printed pictures. By means of several wood-blocks, printed over each other, one for each tone, the white paper giving the high lights, an effect similar to grisaille was obtained. These "chiaroscuro" prints found favor chiefly in sixteenth-century Italy.



*Blind Tobit**Etching by Rembrandt, 1606-1669*

Amidst the vast number of famous Dutch artists stands the mighty personality of Rembrandt. Be his medium the brush or the etching needle, he infuses into his art the vital, compelling force of the thought which animates him. He masters the secrets of nature by incessant study and keen observation. One of many examples of his powers is this groping figure of Tobit. Could blindness be more eloquently expressed?





*Portrait of Pomponne de Bellievre*  
*Engraving by Robert Nanteuil, 1618(?)–1678*

French engraving is seen to best advantage in the work of seventeenth-century engravers. Among them none quite equals the excellence of Robert Nanteuil. In his plates the last word of technical perfection is spoken, yet the engraver's refined taste keeps technique subservient to the message of his art.

Mezzotint was introduced into England shortly after its invention. Little used at first, it came into general favor in the eighteenth century. Its delicate blendings and rich, deep shadows made it the ideal medium for rendering the works of the great English portrait painters.



*Ariadne after Sir Joshua Reynolds. Mezzotint by James Watson (?), 1740-1790*



*Miss Bingham  
Stipple by Francesco Bartolozzi,  
1728-1815*

Stipple engraving came into fashion with Bartolozzi. This supple medium lent itself readily to portraiture, genre, and mythological compositions. It was well suited to color printing. The vogue of the stipple spread for a while beyond the British Isles.



*Inverary Pier, Loch Fyne, Morning*

*J. M. W. Turner, 1775-1851*

Turner will always stand in the forefront among landscape engravers. His broad outlook upon nature is happily wedded to an intimate knowledge of the world, born of incessant keen observation. In hundreds of masterly compositions he speaks to us of nature with irresistible eloquence. The "Liber Studiorum" reveals his command of the graphic arts. Several plates of this splendid series, that shown above for example, are his own throughout. When he left the mezzotinting to others, he usually etched the outline himself, provided a wash-drawing to guide the engraver, and closely watched the progress of the plate. He carries us to the quiet dreamy seashore in the gloaming, or to the storm-swept cliffs of the Yorkshire coast. We watch with him the lowering skies over Hind Head Hill and the thundercloud on Ben Arthur. We see the vine-clad plains of southern France and the glaciers and peaks of Switzerland, only to return to the woodland scenes of the Aesacus or the Jason, and the silent peace of lovely Raglan Castle.



*Cotton Mather      Peter Pelham, 1684(?)–1751*

The soil of New England was not hospitable to the fine arts in the early days; only portraiture was viewed without disapproval. At a time when English mezzotint developed its rich resources in portrait work, an English engraver of merit, Peter Pelham, came to try his fortunes in this country. We owe to him a number of portraits, chiefly of clergymen, among them the above Mather portrait. The revolutionary period boasts of Charles Willson Peale, by far the most gifted of early American engravers. After the revolution came Edwin, Durand, Sartain, Cheney; in the late nineteenth century wood engravers carried their technique to peerless excellence, and etching flourished for a brief period. All these changing phases may be followed in the Museum collection.

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*Books recommended for the study of Prints.* — F. Lippmann, trans. by Hardie, *Engraving and Etching, a handbook for students and collectors*, N. Y., 1906; Singer and Strang, *Etching, Engraving, and the Other Methods of Printing Pictures*, L. 1897.



*Creation of Eve* Colored Drawing by William Blake, 1757-1827

William Blake is an isolated figure in art. A mystic, living among visions, which he attempts to interpret in his art. His powerful conceptions with their exquisite coloring and their peculiarities of form carry one away from the realities of life. Eve soars up at the Creator's bidding,

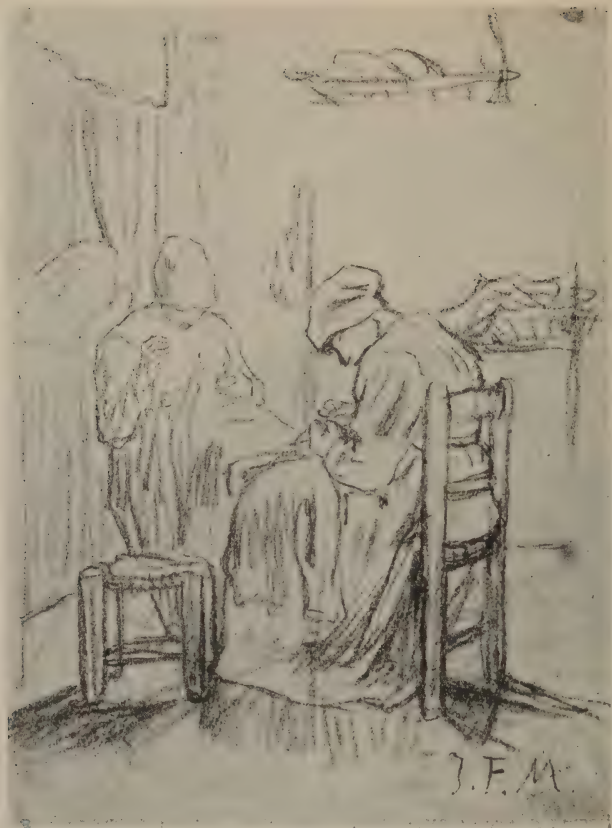




*Adam and Eve and the Angel Raphael*  
*Colored Drawing by William Blake, 1757-1827*

amid quiet, low shadings of gray and green. Again a lustrous glow of colors pervades the seated figure of Raphael. The Museum owns a number of these interesting drawings.



*Women Sewing**Drawing by J. F. Millet, 1814-1875*

The life and toil of the peasant forms the dominant theme of Millet's art. His genius for terse expressiveness is likewise revealed in a score of other sketches in the collection.

Besides the Blake drawings and the sketches of Millet, the Museum owns a number of drawings in charcoal by William Morris Hunt, and a miscellaneous assemblage of sketches by various artists, among them some examples of the art of Tiepolo (see reproduction below). This small collection of the artist's actual work is supplemented by numbers of excellent reproductions of the masterly drawings of Rembrandt, Dürer, and other famous artists, found in the great collections of Europe. Reproductions of Menzel's works and colored reproductions of sketches by Degas and Renouard are also frequently consulted by visitors.

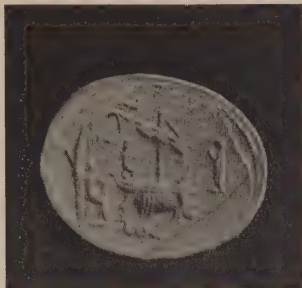
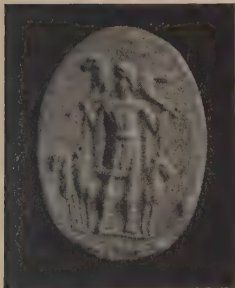


*Faun's Head*      Drawing by G. B. Tiepolo, 1696-1770



*Mummy Portrait Painted in Wax on Wood  
First or Second Century A.D.*

From a burying-ground at El-Rubayat, in the Province of Fayum, Egypt. This portrait is a specimen of the encaustic paintings on thin panels of wood which in the Graeco-Roman period were substituted for the plastic representations of the face of the dead used on mummies of earlier times. The panel was laid over the face of the mummy, and the outer bandages were wrapped about it so as to cover its margin. Fragments of the cloth still adhere to the present portrait.



*The Good Shepherd                      The Story of Jonah*  
*Impressions (enlarged) from early Christian Seals*

The earliest Christian art was symbolic. It made use of the Old Testament themes, of Pagan myths, and of single symbols, instead of direct representation of the New Testament. Among the oldest symbols is the fish (the initial letters of the Greek formula "Jesus Christ, Son of God, Savior," formed the Greek word for fish). Equally early was the Good Shepherd; the ship, symbol of the Church; the anchor, of hope; the dove, of peace; and the palm, of victory (also a Pagan symbol). Somewhat later appeared animals, such as the peacock, the symbol of immortality; the phoenix, of resurrection; and the stag. The sacred monogram, the sign seen by Constantine, became common as a symbol in the early fourth century, the Cross in the fifth, and the beasts of the four evangelists in the fifth and sixth centuries.

The use of engraved gems as seals was common to both early Christians and their Pagan neighbors. The workmanship was crude, as compared with the best classical period, yet it reflects the degree of skill then prevalent. The Good Shepherd, in the early Roman manner, is illustrated above, as is also the story of Jonah, one of several Old Testament subjects used as symbols of deliverance and redemption. In the centre Jonah is thrown from the ship to the fish below; on the left he sits under the gourd.



*Madonna and Child, Marble  
Italy, Thirteenth Century*



*Madonna and Angels, Ivory  
France, Fourteenth Century*



*Processional Cross, Metal  
Fifteenth Century*



*Wooden Shutter  
Sixteenth Century*



*Wood Panels, Flamboyant Gothic, Sixteenth Century*

To see the great cathedrals of the Gothic age one must journey from place to place in western Europe, but the spirit of the time is felt in even its smallest works. The torso of the Madonna and Child pictured on the opposite page represents the style of the Pisani; the small ivory carving is French work of the fourteenth century. The elaborate metal cross is later.

The successive stages in the progress of Gothic design are often marked by characteristic patterns in the tracery or frame work of the glass of windows. In the earlier period these were quite simple: later they became connected geometric patterns, which in time often changed to a design of flowing and complex curves. These window tracery patterns were applied to stone surfaces, to wood carving, and in fact, wherever ornament was used. The wood panels pictured here are all of late design and belong to Northern Europe, where the Gothic style held its own long after Renaissance ornament derived from classic art had taken its place in Italy.





*Madonna and Child      School of Andrea della Robbia  
Florence, Sixteenth Century*



*Marble Group*

*Style of Donatello Fifteenth Century*

One of the most attractive phases of Italian art of the middle of the fifteenth century is its sympathetic treatment of childhood. The youthful St. Johns, the Davids, and the very human Christ Child are among the gifts of the Renaissance to modern art. This group of two boys in marble recalls the work of Donatello at Padua and elsewhere.

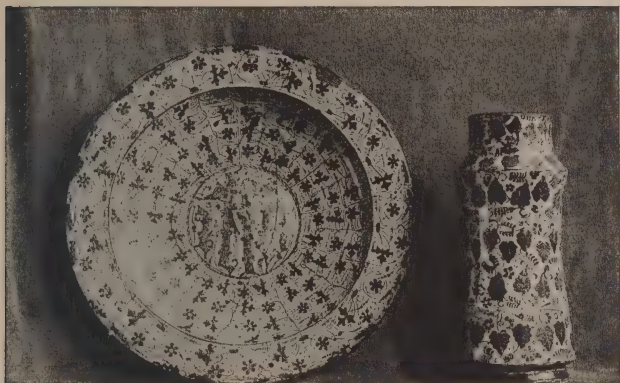
The humanism of the time found expression in both painting and sculpture. The Renaissance sculptors worked in marble, bronze, and clay. Luca

della Robbia toward the middle of the fifteenth century first applied the white enamel glaze to modelled groups of terra-cotta figures. This form of art became very popular in Italy and was practised for about a century by the della Robbia family. The colors at first were white for the figures of the simple groups and blue for the background, but gradually other colors, as well as more detail, were added.

The group on the opposite page is probably from the workshop of Andrea della Robbia. In spite of the long, thin fingers of the mother, and her face a little vacant and formal, the hieratic conception of the Mother and Divine Child seems far away, and the life of human infancy very near. The position suggests an instinctive appeal to the mother from something that has caught the child's eye.

*Persian Tile**Thirteenth Century*

Star-Tile: a rare specimen of Persian art dated, in its inscription, 657 of Hegira (1259 A. D.). It is probably from Varamin, a town in Northern Persia, and its date puts it in the period of the Mongol invasions and within a year of the fall of the Baghdad Caliphate, one of the great events in the history of the nearer East. This particular tile is reproduced in Dr. Martin's great work on Persian Carpets. There are other and very interesting examples of the same art in the Museum.



*Hispano-Moresque Drug Vase and Plate  
Valencia, Spain, Fifteenth Century*

The best known Hispano-Moresque ware was made near Valencia, Spain, in the fifteenth century. Its lustred decoration was produced by the action of heated smoke upon patterns painted outside the white enamel glaze. Lustred ornament is also characteristic of much Persian and Arabic work. The Moorish potters of Spain worked for Christian patrons. These patrons often belonged to noble or royal families. Lustred arms, representing marriage alliances which may be dated, appear on many pieces, and by this means the sequence of the decorative patterns is determined.

The vine leaves on the "Albarelo" or Drug Vase shown in the illustration are alternately in blue and in lustre, the blue leaves being in the white enamel and the lustred leaves upon it. The wild bryony, a local plant of Valencia, appears in blue and lustre as the principal decoration of the plate. In the centre of the plate is the monogram I H S, which was widely popularized in the fifteenth century by San Bernardino of Siena. Valencia pottery was often exported to Florence, Siena, and Venice.

*Turkish Plate**Sixteenth Century*

Turkish ceramic wares were influenced by both Persia and China. This plate belongs to a class usually called Rhodian, although it was probably made in one of the mainland cities of Asia Minor. The main design of the plate shows flowers of the field. The border design has been interpreted as represent-

ing the clouds and the sky. The cypress tree (in the centre of the plate), the thistle leaf, the rose, the tulip, the wild hyacinth, and the carnation are familiar in the designs of Persian textiles.

The beauty of this plate, from the Caucasus country of Daghestan, is found in the harmony of its colors: greens, reds, and browns, upon a soft yellow - brown ground which is further enriched by the crackle of the glaze. The plate was perhaps a wedding present.

*Plate from Koubacha, Daghestan*





*Italian Majolica Plate  
Urbino, Sixteenth Century*

The polychrome decoration of Italian Majolica often represents portraits and Greek and Roman mythological or historical scenes. This plate shows a Renaissance treatment of the story of the conversion of the Emperor Constantine, 312 A.D. The sleeping Emperor sees in a dream an angel above him

holding in one hand the Cross and in the other a scroll on which are the words "*In hoc signo vinces.*" Attendants bearing the Emperor's sword and armor stand at the right.

Chinese porcelain, brought to Europe by trading vessels in the sixteenth, seventeenth, and eighteenth centuries, was imitated in Holland at Delft and its neighborhood. The chief charm of Delft ware is its deep blue and white enamelled decoration, but it lacks the hardness and translucency of its Chinese models.



*Blue and White Delft Ware*



In the eighteenth century the French were the leaders in matters of good taste and elegance; French furniture, French interior decoration, as well as French manners, set the standard for Europe.

There are in the Museum eight large decorative panels of the eighteenth century which have designs of great delicacy.

The figure on one of the two here shown is reminiscent of Jean Goujon and the French Renaissance. The panels should be compared with the old gilt frames of the same period around the paintings by Boucher in the Upper Hall.



*Panels in Wood  
and Stucco,  
Gilded*



*France,  
late Eighteenth  
Century*

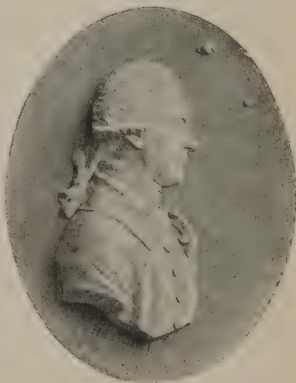
*The Music Lesson**Chelsea Ware, about 1760*

This Chelsea group, modelled by Roubillac after Watteau's picture, "L'agréable leçon," is typical of that phase of eighteenth-century taste which amused itself by playing at shepherd and shepherdess and was much given to sentiment.

While Chelsea groups are made of artificial porcelain, the contemporary German figurines, also well represented in the Museum, are of true porcelain, which was first made in Europe at Dresden in the eighteenth century.

*Wedgwood Blue Jasper Ware**Late Eighteenth Century*

In Jasper ware, the most beautiful of the Wedgwood productions, white cameos are placed upon a colored ground. Jasper ware of the best period (1786-1795) is recognized by its fine grain, even surface, and satiny feeling. The white reliefs are sharply modelled and are highly polished. The body color is either lilac, pink, sage green, olive green, yellow, black, or some tone of blue. All the different varieties may be seen in the Museum collection, which contains also numerous smaller objects in Jasper ware, such as snuff boxes, cane handles, etc., and a series of contemporary portraits, one of which, the astronomer Sir William Herschel, is pictured here.

*Wedgwood Plaque  
Green Jasper Ware*

*Silver by Paul Revere**Boston, 1799*

American Colonial silver, simple in design and substantial in weight, is distinguished by purity of form, line, and proportion rather than by rich ornamentation or careful detail. As was natural, the designs resemble contemporary English pieces, but the men who fashioned them were Americans, often influential citizens and holding positions of public trust. John Hull, one of the earliest silversmiths in New England, was made Master of the Mint at Boston in 1652, and was allowed to keep one in every twenty of the pine tree shillings which he coined. The silversmiths were also the earliest American engravers.

The silver from the workshop of Paul Revere is not only beautiful in itself, but much of it is of historic interest. The most famous piece is the large punch bowl dedicated to "Wilkes & Liberty," and "*To the Memory of the Glorious NINETY-TWO . . . who, undaunted by the insolent Menaces of Villains in Power, . . . voted NOT TO RESCIND.*"<sup>1</sup>

The tea set illustrated above is by Paul Revere. The teapot and sugar bowl each have the following inscription: "*To Edmund Hartt Constructor of the Frigate BOSTON. Presented by a number of his fellow citizens, as a memorial of their sense of his Ability, Zeal & Fidelity in the completion of that Ornament of the AMERICAN NAVY. 1799.*"

<sup>1</sup> See "American Silver," published by the Museum, 1906, p. 27-28.

*Ceres**Marble, by Auguste Rodin, b. 1840*

# COLLECTION OF TEXTILES





*Egyptian Tapestry**First to Fourth Century, A. D.*

## WEAVINGS

From the East came the arts of weaving and needle work, and with the mechanical knowledge came also the designs. As pupils follow their teachers closely at first, so the European countries followed the Oriental ones, using many of their motives, and strong Oriental feeling is found in the early weavings of Italy and Spain. Tapestry weaving, as the simplest form of the art, was practised by many primitive peoples. The earliest and crudest pieces owned by the Museum come from the Coptic graves of Egypt, first to eighth century A. D. (see pp. 201 and 203), and from the graves of Peru (see p. 204). These latter pieces were made before the invasion of that country by Pizarro in 1531. The looms used at present in the Gobelins tapestry works at Paris are made on the same principles as those upon which the Coptic pieces were woven. By the fifteenth and sixteenth centuries tapestry weaving had reached its greatest height in Europe, and the Museum is fortunate in owning a very beautiful example of the work of Flanders at that period (see p. 206). Of later date (seventeenth and eighteenth centuries) are the pieces in the Collection from the Brussels and Gobelins workshops (see p. 208). From China and Japan, in addition to the large Chinese tapestry illus-

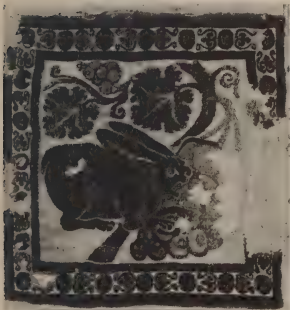
trated on p. 209, are many smaller pieces made of silk. Oriental rugs, like tapestry, are still woven by hand, and with as simple looms as those that were in use many hundred years ago. In spite of the great improvement made in machinery by the Europeans and Americans, the Orientals, with their hand looms and vegetable dyes, still surpass all other peoples in the beauty and durability of their rugs. Of the remainder of the Collection, the larger part of the weavings consists of velvets, brocades, and damasks from Persia, Turkey, Italy, Spain, and France. The Persian, Turkish, and Italian pieces are especially noteworthy for their beauty of color, material, and texture.

*Books.* — Alan S. Cole, *Ornament in European Silks*; Dupont-Auberville, *L'ornement des tissus*; F. Fischbach, *Textile Fabrics*; Julius Lessing, *Gewebesammlung des königlichen kunstgewerbe Museums zu Berlin*; Eugène Muentz, *A Short History of Tapestry*; W. G. Thomson, *History of Tapestry*; Mrs. A. H. Christie, *Embroidery and Tapestry Weaving*; *Oriental Carpets, Ancient Oriental Carpets*, both published by the Royal Imperial Austrian Museum, Vienna; John Kimberly Mumford, *Oriental Rugs*. All of these books may be consulted in the Museum Library.

A winged figure, eighteen and one-half inches in height. This piece, which shows strongly both in the design and coloring the influence which the art of Byzantium had upon that of Egypt, was found in a Coptic grave at Akhmim. The ground as in many of the Coptic textiles is of natural colored linen, while the design is woven with colored wools. The wings suggest the possibility that the figure represents an angel. The drawing is crude; the color of the flesh, hair, and wings, purple brown; the tunic, red; and the skirt, green.



*Egyptian Tapestry*  
Third to Eighth Century, A.D.



*Egyptian Tapestry*  
Third to Seventh Century, A.D.

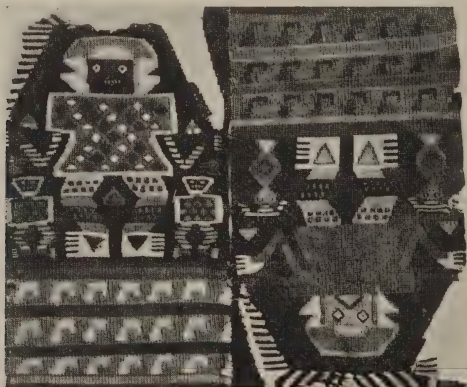
Also from Coptic graves at Akhmim. In the drawing and composition of this design, a rabbit nibbling a bunch of grapes, Roman influence is very strongly felt, but the brilliancy of the colors — browns, pinks and greens — suggests the art of Byzantium. The ground is linen, the pattern wool. Squares like this were applied to garments. Illustrations of their use can be seen in the mosaic of the Empress

Theodora and her court, in the Church of San Vitale at Ravenna.



*Peruvian Tapestry      Before the Conquest, Date Unknown*

One end of a long scarf found wrapped around a mummy. Scarf, cotton; border and fringe, wool; colors, soft yellow, red, dark brown, and white.



*Peruvian Tapestry      Before the Conquest, Date Unknown*

Found on a mummy. Ground, red; design of blue, red, brown, green, soft yellow, black, and white.



*The Efficacy of the Sacrament*

*French Tapestry*

*Early Sixteenth Century*

Two scenes, the legends beneath explaining their significance.

“Par la vertu du Sacrament  
Fut demonstre ung grant miracle  
Car le diable visiblement  
Sortit hors dung demoniacle.”

(The power of the Sacrament was demonstrated by a great miracle, for the devil was seen to pass out of a man possessed.)

“Ung payen sans honneur passa  
Par devant le saint Sacrament  
Mais son cheval se humilia  
Puis crut le payen fermement.”

(A pagan passed before the Holy Sacrament without homage. His horse, however, abased itself; whereupon the pagan became a firm believer.)





*The Crossing of the Red Sea*  
*Late Fifteenth or early Sixteenth Century*  
*Flemish Tapestry*

This tapestry ( $13\frac{3}{4}$  by  $19\frac{1}{4}$  ft.) is the product of the best period of the art in Flanders. On the left, Pharaoh on a richly caparisoned horse, crowned and brandishing a sword, rides in the midst of his disheartened soldiers, urging them to press forward in spite of the constantly rising waters, while Moses upon the shore, calm and complacent, points out to the Israelites the contrast between their position, the chosen people of the Lord, and that of their oppressors, the Egyptians. The safety and comfort of the Israelites is emphasized still further by the land on which they stand, carpeted with exquisite flowers of many varieties and shaded by tall trees. The people are represented in the dress and style of the artist's own period. The Egyptians wear the armor of the fifteenth century, the Israelites, the costume of civilians of that time. The areas occupied by the various colors — greens, blues, reds, and soft dull tans — are proportioned so as to give a very harmonious effect. Silk and gold add light and richness. The whole is surrounded by a compact border of flowering branches tied with ribbon.



*French Tapestry* <sup>1</sup>

*Gobelins, Eighteenth Century*

Fragment of the border of a tapestry. Figure of a man partly draped in heliotrope cloth, seated and playing a pipe; two birds, flowers, and fruits. The cream-colored ground is entirely of silk. The design, largely of silk, is in flesh colors, cherry, heliotrope, greens, and cream shading into brown. The piece is a good example of the delicacy of the French coloring and of the fineness of the work done at the Gobelins factory.

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<sup>1</sup> Lent to the Museum by the Boston Athenaeum.

*Chinese Tapestry**About 1400 A. D.*

This fragment of a larger piece of the late Yuen or early Ming dynasty illustrates a story of the Han dynasty in which King Kowu was approached by his enemy, Hang-Kai, and was challenged to eat pork and drink wine. The design suggests European influence, perhaps due to the visit of Marco Polo to China in the thirteenth century.



*Turkish Prayer Rug*

*Ghiordes, Seventeenth Century*

Central field, white; ground of main border, dull blue. Design in blue, red, white, and amber.

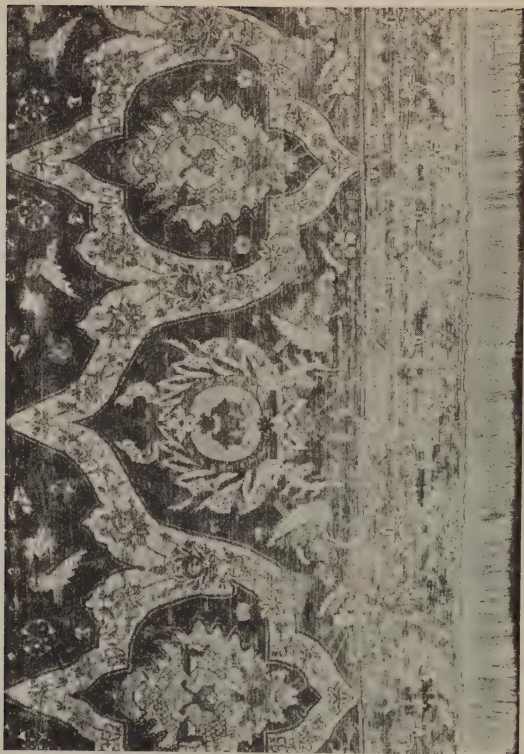




*Fragment of a Persian Rug*

Warp cotton; weft, cotton and wool. Main field, pinkish red, with design in blues, greens, yellows, browns, and deep cream. Ground of main border, green, with design in yellows, reds, greens, blues, brown, and cream. The predominant color in the outer guard band is red, and in the inner one, green.





*Detail from the Border of a Persian Rug (fragment)*

Pile, silk; six hundred knots to the square inch. Ground, rose; design of conventionalized flowers, birds, fish, and dragons, in white, blue, rose, and yellow. A band of yellow on three sides, with disconnected leaves scattered over it. Fine gold fringe on lower edge. This piece, wonderful for its color, design, and workmanship, belonged formerly to the Marquand Collection, and was bought by the Museum in 1903.



*Persian Velvet*

Ground, purple brown. Bold design in dark red, gold, and touches of bright yellow.



*Persian Velvet*

Ground, red; design, yellow silk wound with metal.



*Persian Brocade*      *Sixteenth Century*

On a black ground covered with bright birds, flowers, and animals, are rows of hunters returning from the chase. Colors, yellow, yellow green, salmon pink, and white.



*Persian Brocade*      *Sixteenth Century*

Ground, crimson satin. Design, groups of two figures; one with an axe over its shoulder leads the other figure by a string; trees and flowers; colors, pale green, yellow, white, and black.

Ground, red; design of arabesques and clovers in red, green, yellow, and white. This damask shows strongly the Moorish influence upon Spanish work.



*Spanish Damask  
Fourteenth to Sixteenth Century*

Ground woven with white, blue, and salmon pink silk and narrow strips of thin silver. Design, of both cut and uncut velvet, in blue and pink.

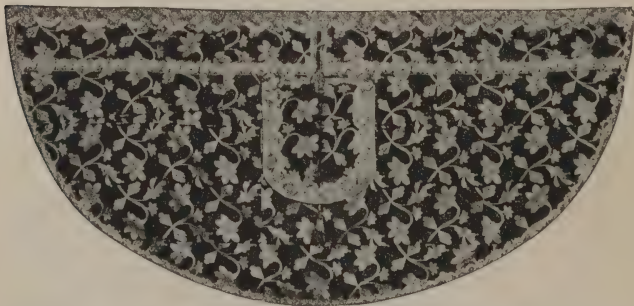


*Italian Velvet      Sixteenth Century*



*Italian Brocade Chasuble* <sup>1</sup>      *Late Sixteenth Century*

Red ground, design of ogees, with a Barberini bee in the centre of each one, woven in red silk and gold thread. The orphreys are of red silk; upon them is applied a fine design of cloth of gold outlined in gold thread.



*Spanish (?) Brocade Cope*

*Eighteenth Century*

Brown silk ground, with small vine pattern of the same color woven in it (invisible in the picture). Upon this is a design of large sprays of conventionalized flowers in gold thread.

<sup>1</sup> Lent by the Boston Athenaeum.



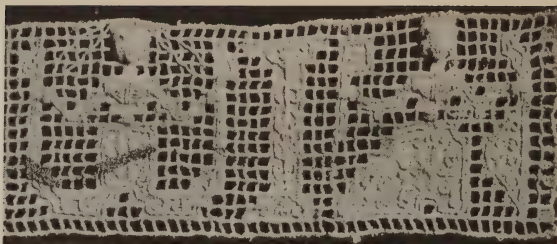
Christ appearing to Mary Magdalene. Red ground with gold stars; green grass on which grow gold flowers and trees. The figures also are woven in gold, with the exception of the faces and hands, which are white. Silk thread wound with narrow strips of gilded parchment has been used instead of metal.



Fifteenth Century

Italian or Spanish Brocade





*Sicilian Drawn-work (punto tirato or tela tirata)*

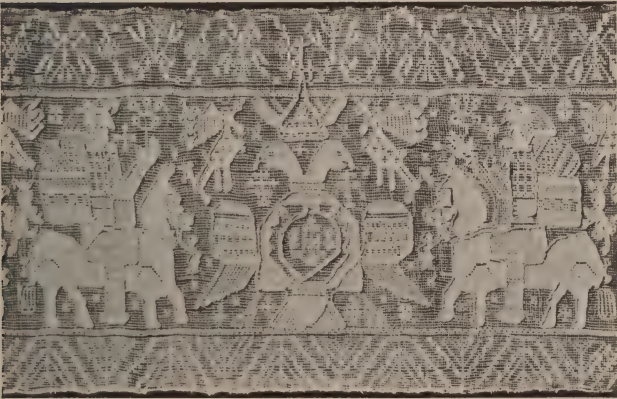
*Seventeenth Century*

### LACE

Lace is divided into two classes, *needle point* or *point lace*, made with a needle and loop stitch, and *bobbin* or *pillow lace*, woven on a pillow by the use of bobbins and pins. Netting and knotted fringes have been found in Egyptian graves, and they, as well as delicate open materials, to which embroidery was added, were made in the East at an early date. But we have no proof that real lace was made before the fifteenth century, when we find it decorating the costumes of people in pictures. The first point lace is a development of embroidery and was made by drawing threads from linen and binding together in groups those that were left, to form a pattern. Then openings were cut in the linen and partially filled with needle work, the linen being enriched with embroidery. These laces are known as *drawn-work* and *cut-work*. Next came *reticella*, in which it is often difficult to see the linen foundation. Floral designs were first used in *punto in aria* (stitch in the air), called so because it was made without a linen foundation. From this came the raised points and various needle laces, made without a net ground, or "réseau." To Italy is due the credit of their origin, but they were copied and adapted by other countries during the sixteenth, seventeenth, and eighteenth centuries. When, in the eighteenth century,

ruffs and broad flat collars were supplanted by full ruffles, a softer lace was needed, and France made the needle point "réseau," used in *Alençon* and *Argentan* laces, and Italy became the imitator. Flanders and Italy dispute the origin of bobbin lace. In Italy the designs and execution were strong and bold, but in Flanders the finest and most marvellous workmanship was found.

*Books.* — Mrs. Bury Palliser, *History of Lace*, revised by M. Jourdain and Alice Dryden; Ernest Lefébure, *Embroidery and Lace, Their Manufacture and History*, translated and enlarged, with notes by Alan S. Cole; A. M. Sharp, *Point and Pillow Lace*. These books may be consulted in the Library.



*Spanish buratto*

*Seventeenth Century*

Part of a long strip. The *buratto* or bolting cloth upon which the design is darned is made on a loom. This work was done in imitation of darned netting. The designs of the borders are of earlier date than the figures in the middle.

*Italian Embroidery**Seventeenth Century*

The white linen foundation, left plain except for a powder of French knots, makes the design, while the background is solidly embroidered in tent stitch with red silk.

Three scenes: first, Adam in the Garden of Eden; second, the creation of Eve; third, Adam and Eve and the serpent, who is wound around the tree of knowledge and is in the act of giving the apple to Eve. Above, a border with these words: "*Adam*," "*Adam et Eva*," "*Qui magnano il pomo*" (here they are eating the apple). Below, a border of plant forms, birds and animals.

*Italian Reticella**Sixteenth Century*

Design of figures crudely conceived, but well balanced. Those most easily recognized are Adam and Eve, who stand with one arm akimbo and the other touching the tree, up which the serpent wriggles to get the forbidden fruit.



*Italian Cut-work (punto tagliato, or tela tagliata)*  
*Late Sixteenth Century*

The needlework filling of the open spaces in the linen was done with white thread, while for the laid-work embroidery gold thread was used. This use of gold thread as well as the design shows strong Eastern influence.



*Florentine Cut-work (punto tagliato, or tela tagliata)*  
*Eighteenth Century*

The combination of many embroidery stitches and of *punto in aria* with the cut-work adds greatly to the beauty and value of this piece.

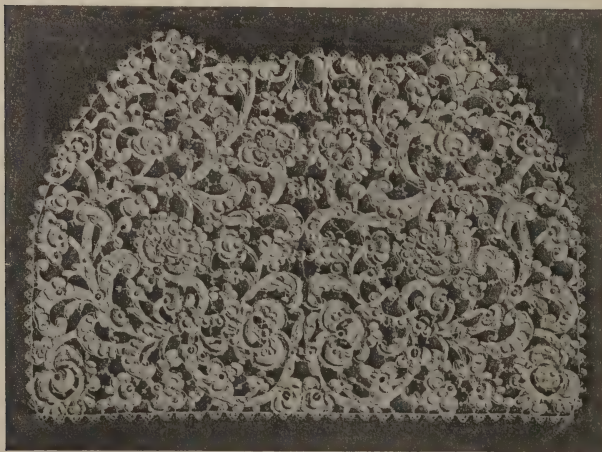




*Venetian Point (punto in aria)*

*Seventeenth Century*

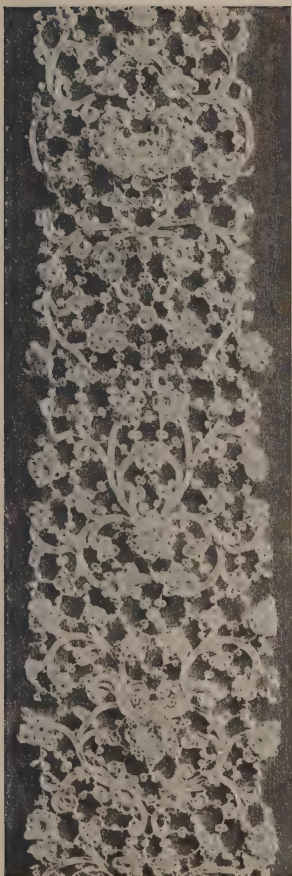
A rare example, strong and bold in design, and interesting as the connecting link between the geometrical patterns of reticella and the elaborate floriated patterns of the later Venetian points.



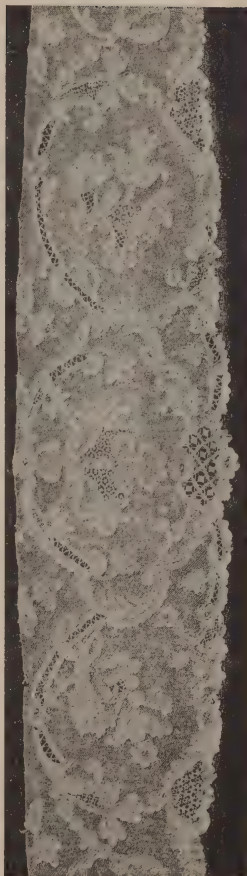
*Venetian Point (punto a rilievo a fiorami)*

*Seventeenth Century*

Bold and strong in design, and of great delicacy of execution.

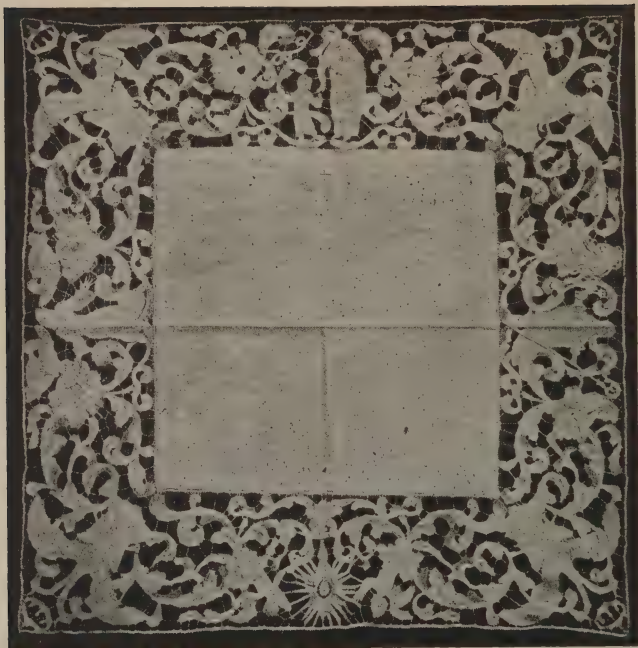


*Venetian Point*  
*(punto a rosellina)*  
*About 1700 A.D.*



*French Point*  
*Eighteenth Century*





*Chalice Veil, or Corporale, of Bobbin Lace      Seventeenth Century*

In each corner a double-headed eagle with a crown; in the middle of one side the Host, supported by cherubim; opposite, St. Symphorian, bearing a martyr's palm and led by his mother. Balancing these on the other sides are St. Francis of Assisi with the stigmata, and two birds, and St. Tillo, with an abbot's staff and chalice, and two crowned lions. Scrolls fill the intervening places. This piece may possibly have been made in Flanders by Spanish nuns. This would account for the technique, which resembles the work of both Milan and Flanders, and for the choice of saints and motifs.

CHINESE AND JAPANESE ART



## CHINESE AND JAPANESE ART

ONE unfamiliar with the art of the extreme Orient is likely when first brought face to face with the work of some Chinese or Japanese master to find but little that appeals deeply to him. He will recognize, perhaps, a certain charm of line, color, or composition, little dreaming that what is before him may be a subtle exposition of cosmic philosophy wherein every detail is full of significance; for the art of the East delights rather in suggesting the inner spirit of things than in reproducing their mere outward forms.

Even as the pictured antagonism between the tiger and the dragon represents the Taoist conception of the eternal struggle between matter and spirit, or as the great circle, wherein sits the immovable figure of Dai-Nichi, teaches the Buddhist doctrine of All-containing Oneness, so the simple ink sketch of a sprig of bamboo, by some Zen monk, implies the equal importance of least and greatest in the infinite Rhythm of the Universe.

Again, so different from ours are the conventions of the Oriental artist that the "queerness" of everything at first overshadows all else. Yet, if the beholder is not too young, he may remember how in the days before the development of instantaneous photography people laughed at the "impossible" attitudes assumed by the pictured steeds of China and Japan, while they themselves represented the galloping horse as poised above the ground, with legs stiffly stretched behind and before. A spirit of reflection once aroused, further comparisons will suggest themselves, and, as the first effect of strangeness begins to wear off, the inquirer will find himself discovering so many new terms of

truth that before long he will wonder whether after all his own art is so immeasurably superior to that before him.

Every mode of art is the result of civilization influenced by the peculiar genius of a people. In the light of modern research, it seems probable that the earliest high state of civilization and consequent art expression was developed among those nations living in the region east of what is now known as Asia Minor, whence the impulse spread in different directions to meet with special modes of refinement in Egypt, Greece, India, and China, from the latter of which countries it found its way to Korea and Japan.

During the early centuries of the Christian era there was constant intercourse between India and China along the great caravan routes of Central Asia, and thus the teachings of Gautama found their way to China and inspired the analytic philosophy of the latter country with the religious fervor of the former. From this combination was developed an art equalling that of the Italian Renaissance in its spirit of adoration, yet one in which the naïve rendering of a few simple subjects was replaced by philosophic conceptions whose every detail was full of symbolic meaning.

This was the golden age of Chinese art and literature culminating in the exquisite refinement of the Sung Dynasty, A. D. 960-1260. The very splendor of Sung, however, proved fatal. The cupidity of those same wild Tartar tribes, who were soon to trample the ancient glory of India beneath the hoofs of their shaggy steeds, became excited, and by the beginning of the thirteenth century China lay writhing beneath a conqueror's heel. Thenceforth, save for a temporary revival during the native Ming Dynasty, 1368-1662, the glory of China has been a glory of the past.

## SCULPTURE AND PAINTING

Every fresh impulse of Chinese thought or expression found its echo on the shores of Japan, there to receive the subtle refinement of native genius and to be preserved long

after its very memory had perished in the land of its birth. Thus the earlier art history of both countries may best be studied side by side.

Buddhism first reached Japan at the beginning of the so-called Asuka period, 550-700, and the sculpture of this era follows the style of contemporary Chinese Art, being of a decidedly Indian type modified by Chinese ideas. Soon, however, the innate Japanese love of beauty became dissatisfied with such purely abstract representations and began to soften the rigidity of outline and to better the general proportions of the figure.

In China the Tang Dynasty, 618-907, witnessed a fresh impulse of thought, the entire Buddhist world departing from the abstract and seeking the supreme in the Cosmos itself, a movement productive in art of colossal images of the All-embracing Buddhas clothed in the calm serenity of an ordered universe.

The contemporary Nara period, 700-800, witnessed in Japan the production of a vast amount of sculpture marked by a dignity and beauty of proportion which reminds us closely of the classic age of Greece, the same impulse being naturally reflected in painting and other arts.

The further development of the idea of union between spirit and matter led gradually during the Heian period, 800-900, to the representation of different attributes of the all-producing Godhead as separate emanations. Thus was created a pantheon of symbolical conceptions, which, by their nearer approach to human kind, gained in vigor while losing some of the spontaneity of the earlier works.

In the Fujiwara period, 900-1190, Japan, having assimilated the teachings of the continent, began to evolve an art and culture more nationally distinctive. With a return to ancient modes of thought, including the idealization of womanhood, the gods became almost maternal, and, in their infinite mercy and compassion, granted salvation to even the weakest. The paintings of this period are characterized by great delicacy of line and color, accompanied



by the lavish use of gold as representing the yellow light of Paradise. Such conceptions, however, sapped the virility of the court, with the result that the effeminate nobility left the enforcement of authority throughout the country to despised provincial governors. These governors, prototypes of the daimyos of a succeeding age, soon usurped all power, and through their mutual jealousies and struggles almost brought about a condition of anarchy. Out of this turmoil arose the commanding figure of Minamoto Yoritomo, who, aided by his chivalrous brother Yoshitsune, seized the chief power, under the title of Shogun, "great general," and in 1190 fixed his capital at Kamakura.

Meanwhile, during the Sung dynasty, 960-1260, Taoist and Neo-Confucian tendencies of thought had brought to the fore in China the Zen sect of Buddhism, which, discarding ritual, sought salvation through self-concentration and meditation. This school endeavored to establish direct communion with the inner spirit of things regardless of their external accessories, and deemed the least atom as equal in importance to the greatest God in the cosmic unity, a conception which had a vast effect on contemporary art, and gave birth to those simple ink sketches whose slightest stroke is replete with meaning.

During the wars which ushered in the Kamakura epoch, 1190-1337, there was developed a spirit of individualism and hero worship which, together with the introduction of Zen modes of thought and the establishment of a system of military feudalism, had a great effect upon contemporary art. This was the great age of portraiture both in sculpture and painting, when even the gods assumed more individualized characteristics and artists delighted in representing the stress of battle and the achievements of famous warriors and saints. To overawe the rising populace, we now first find paintings of the horrors of hell, executed with the same strength of delineation and vigorous spirit of action which characterizes the other work of this period.

Owing to the steady growth of Zennism, with its subjec-

tive idealism and search after the inner spirit of things, the Ashikaga period, 1337-1582, is marked by the general elimination of color and detail from painting. The great Ashikaga masters, like Sesshiu and his illustrious host of followers, in their enthusiasm for simplicity, preferred the natural beauties of a bird or a flower to those of subjects more overlaid by circumstance. From now on painting truly becomes writing (the Japanese use the same word for the two arts), and a pictured scene becomes rather an essay or poem than a representation. The search for hidden beauty in all things caused even the greatest artists of this period eagerly to apply their genius to the design and decoration of the humblest household utensils. In carrying out the idea of hidden beauty, they often concealed their finest work beneath a comparatively plain exterior, a practice which has to some extent survived till the present day.

The feudal barons of the Ashikaga period were constantly warring one with another, each striving to obtain supreme control of the government. Out of this state of chaos arose the figure of Toyotomi Hideyoshi, a man of the humblest origin, who, by his Napoleonic genius, became, in 1582, as Taiko virtual ruler over a unified Japan. Like most parvenus, he and his ennobled generals sought in their palaces for gorgeous effects, replacing the sober refinement of the Ashikaga decoration by a wealth of gold and brilliant color. In conformance with the taste of his patrons, Yeitoku and his army of pupils feverishly produced countless golden screens whereon were depicted in glowing colors luxuriant scenes from Chinese court life, or such birds, beasts, and landscapes as best lent themselves to decorative treatment.

After the death of Hideyoshi his greatest general, Tokugawa Iyeyasu, proclaimed himself Shogun in 1603, and through his Machiavellian skill in statecraft instituted a complicated system of control which enabled his descendants peacefully to retain the Shogunate until the Restoration of 1868.

Under the encouragement of Iyeyasu, who came of noble

lineage, Kano Tanniu and his followers endeavored to return to the purity of the Ashikaga masters, but with only partial success, for the spirit of the times was against them, and the new nobility and rising middle class demanded something more decorative and easily understood than the spiritual concepts of Zen philosophy. In response to this demand there arose a more democratic school, and Sanraku, 1559-1636 (gifted successor of Yeitoku), Itcho, 1651-1724, and many another skilled painter, employed their brushes in depicting popular festivals and other everyday incidents, thus preparing the way for the Ukiyoe, or school of common life. The only great movement of this age, however, was that instituted by Koyetsu (d. 1637) which, under a further development at the hands of Sotatsu (middle seventeenth century) and Korin (d. 1716) established the school commonly known as that of Korin. This school sought to combine the rich coloring of pre-Ashikaga days with the bold treatment of the Zen school, and, anticipating the French impressionists by two centuries, depended for its effects rather on broad masses of color than on line.

Gradually the strict discipline and formalism of Tokugawa rule crushed all vitality out of both the new school and the aristocratic Kano academies, while the Ukiyoe artists, catering to the demands of the masses, mostly prostituted their glorious sense of line and color to the representation of scenes from the theatre and Yoshiwara.

In the middle of the eighteenth century there arose in Kyoto a realistic school, which owed its inspiration partly to the inception of a similar movement in China and partly to a direct study of European models. Under such masters as Okio, 1733-1795, and Ganku, 1749-1838, this school produced many delicate and graceful compositions, most of which, however, lacked the dignity and feeling of pre-Toyotomi days.

Amid the turmoil of the Restoration of 1868 and the subsequent indiscriminate enthusiasm for everything Occidental, Japan for a while regarded her native art and its

ideals as necessarily inferior to those of the countries whose scientific and mechanical triumphs she so greatly admired. Gradually, however, after a more intimate acquaintance with the West, the people of Japan are beginning to realize that in some respects their own ancient civilization by no means suffers in comparison with that of Europe and America, and many artists, adopting from foreign practice such aids as seem to them desirable, are again seeking inspiration from the ideals of their own early masters.

*Books.* — Murray's *Handbook for Travellers in Japan*; Okakura-Kakuzo, *Ideals of the East with Especial Reference to the Art of Japan*, second edition, New York, 1904, and *The Book of Tea*, New York, 1906; W. Anderson, *Descriptive and Historical Catalogue of a Collection of Japanese and Chinese Paintings in the British Museum*, London, 1886; H. A. Giles, *Introduction to the History of Chinese Pictorial Art*, Shanghai, 1905; E. F. Strange, *Japanese Illustration, History of the Arts of Wood-Carving and Colour Printing in Japan*, London, 1897, and *Japanese Colour Prints*, London, 1904; S. W. Bushell, *Chinese Art*, 2 vols., London, 1904.

The following catalogues are published by this Museum: *Catalogue of the Morse Collection of Japanese Pottery*, 1901; *Catalogue of Japanese Sword Guards*, 1908; *The Macomber Collection of Chinese Pottery*, 1908; *Catalogue of Chinese and Japanese Lacquer*, 1908.

Of great importance for Japanese Art are the *Transactions of the Asiatic Society of Japan*, published at Yokohama.

*Through the enlightened liberality of friends of the Museum, a collection of Japanese Art unequalled outside of Japan has for a number of years been in its keeping. Among the objects reproduced in the following pages, those noted below have been deposited in the Museum by Dr. W. S. Bigelow, pp. 255, 260, 261, 265, 268, 273, 274, 278, 279, 280, 281; by Dr. Charles G. Weld, pp. 258, 262, 263, 264, 267, 270, 271, 272.*



*Bronze Statuette, Nara Period, 700-800*

*Kwannon*, spiritual son of Amida, the compassionate Bodhisatva whose tender pity towards all creation forbids his entering Nirvana until the utmost atom in the universe shall have been saved. Although generally represented, especially in later art, as distinctly feminine in aspect, Kwannon was originally conceived as a youth just approaching manhood.



*Wooden Sculpture, Heian Period, 800-900*

*Bishamon*, one of the four kings who guard the heavens. In his left hand he holds a reliquary, symbolic of the Church, while beneath his feet lies the prostrate form of a conquered demon.





*Wooden Sculpture, Twelfth Century  
Fujiwara Period, 900-1190*

*Fudo*, one of the manifestations of Siva. Rising from the devouring fire, he symbolizes the power of self conquest. Standing on a firm rock, he holds in his right hand the sword (blade missing) with which he cleaves through wickedness and in his left hand the rope with which he binds desire.



*Wooden Sculpture (detail) late Thirteenth Century  
Kamakura Period, 1190-1337*

*Seishi*, the Bodhisatva, spiritual son of Amida, is represented as paying reverence to a soul newly arrived in paradise.



*Wooden Sculpture, bearing date 1322  
Kamakura Period, 1190-1337*

*Jizo*, the merciful Bodhisattva who travels through the worlds saving souls. In his right hand he holds the staff whose jangling rings warn all minute creatures from beneath his feet. In his left hand is the jewel of life



*Wooden Sculpture, early Fourteenth Century  
Kamakura Period, 1190-1337*

*Amida*, the Buddha of the Western Paradise. He is represented in the attitude of blessing.

## PAINTINGS

Of the paintings in the Museum *Mr. Okakura-Kakuzo*, a member of the Imperial Archaeological Commission of Japan, has said:

“The importance of the collection of Japanese and Chinese paintings in the Museum has been recognized for many years by students of Oriental art. Personally I have had opportunities in the past to know certain of its great treasures, but it is only upon examining it that I begin to realize its pre-eminent place among the Oriental collections in the world. I do not now hesitate to say that in point of size it is unique, and that in quality it can only be inferior to the Imperial Museums of Nara and Kyoto; while for the schools of Tokugawa painting it is unrivalled anywhere. In face of these facts, I wonder that the collection has not hitherto received more general attention, or become the object of the serious consideration that it warrants.

“Among the earliest Japanese paintings we have a Hokke Mandara of the eighth century, bearing an inscription to say that it was repaired by Chinkai (a celebrated monk-painter), in the year 1148. Paintings of the eighth century being extremely rare, there being, perhaps, only a dozen extant beside the wall paintings of Horiuji, this work may be taken as the archetype of its period in the Occidental world. We have also a fine Fugen of the tenth century, as typical a specimen as could be found in the early Kasuga style. Of the works of the Kamakura period, we have nearly fifty fine specimens, among which is the famous roll of *Heiji Monogatari* (see p. 248). This is one of a set of three rolls representing the civil wars of the middle of the twelfth century. It was painted, most probably, in the beginning of the thirteenth century. The artist, though really unidentified, has long been given the name of Sumi-

yoshi-Keion. This work is one of the finest things done by the Old Tosa artists, and belongs to a set of three, the other two being still in Japan, one in the collection of Count Matsudaira and the other in that of Baron Iwasaki.

“From the Ashikaga period we have specimens of Sotan, Sesson, and Masanobu, which may be taken as standard works, and important examples besides of Motonobu, Wutanosuke, and Yeitoku.

“In works of the Tokugawa schools I have already said that the collection is unrivalled anywhere. The splendid *Korin Screen* (see p. 258), known as the “wave screen,” and the superb *Ganku* (see p. 260) are severally masterpieces.

“Among the Chinese paintings I would emphasize the *ten pieces of Buddhist painting* (see p. 242) representing various groups of the Arhats or saints, and painted in the end of the Sung dynasty (late twelfth century). I must not omit the sixteen Arhats signed by Rikushinchiu in the Yuan dynasty (see p. 243). We have furthermore some representative specimens of the Ming academicians (see p. 246).

. . . . .

“In conclusion I wish to allude to the importance of giving the public greater opportunities for approaching the real meaning of Asiatic art. Universal as the spirit of art is, its forms must differ as so many expressions of different ideals of race and philosophies of life. Japanese and Chinese art require to be interpreted from within, like European art, and their productions are to be treated neither as curiosities nor phantasies, except by the inattentive.”





*Chinese Buddhist Painting Late Sung Period, 960-1260*

One of five Rakan, or saints, manifesting himself as the Eleven-headed Kwannon. This painting of the school of Ririomin, in full color on silk, is one of one hundred pieces formerly in the possession of Daitokuji Temple, Kyoto, each piece showing five of The Five Hundred Rakan. The Museum possesses ten of these pieces.



*Chinese Buddhist Painting by Rikushinchiu  
Yuan Dynasty, 1280-1368*

A Rakan beside a lotus pond, sitting beneath a willow tree in contemplation. One of a set of sixteen in the Museum, in full color on silk.



*Tibetan Lamaist Painting*

The painting is in full color on heavy cotton, and is one of a set of thirty-three owned by the Museum.



*Tibetan Lamaist Saint Conjuring Demons from his Skull Bowl*

A sacred painting from a Tibetan Lamasary. It is interesting on account of its freedom from the methods of the Indian and the Chinese schools, although the influence of both is easily recognizable. It represents one of the many thousand decadent beliefs which Lamaism has grafted on to the pure teachings of Gautama. The painting is in full color on cotton.



*Waterfall. Middle of the Ming Period, 1368-1662*





*Cat and Butterfly by Koshomo*

*About 1770*

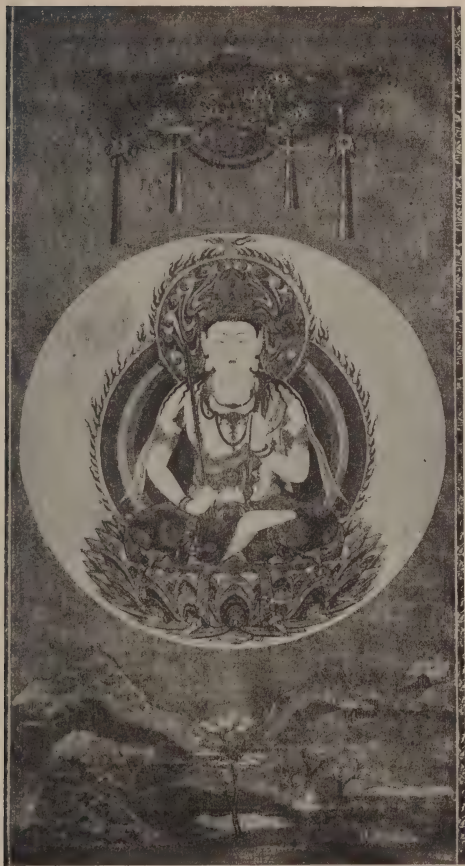
Painted in slight color, with a poem by the artist.





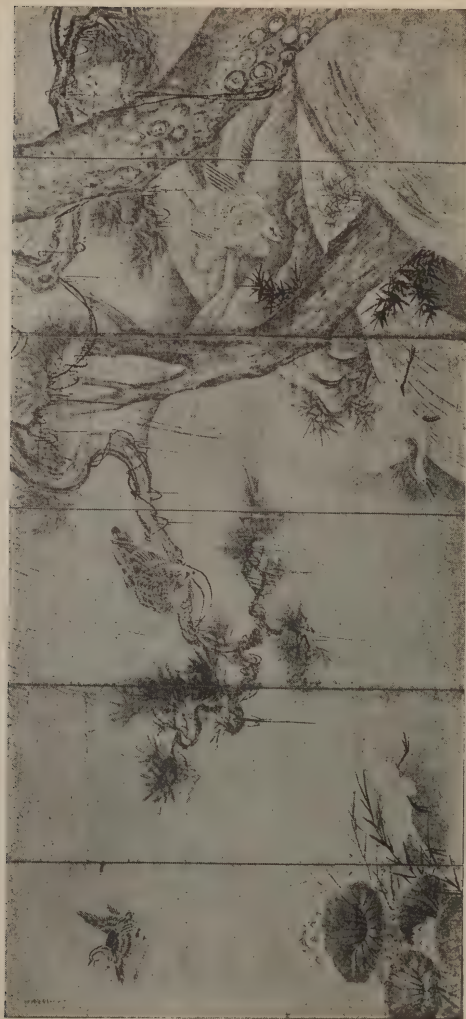
*Detail from Roll of Heiji Monogatari, early thirteenth Century  
Kamakura Period, 1190-1337*

The roll is painted in full color on paper, and with the inscription is 24 feet long (see p. 240).



*Japanese Buddhist Painting*  
*Early Ashikaga Period, 1337-1582*

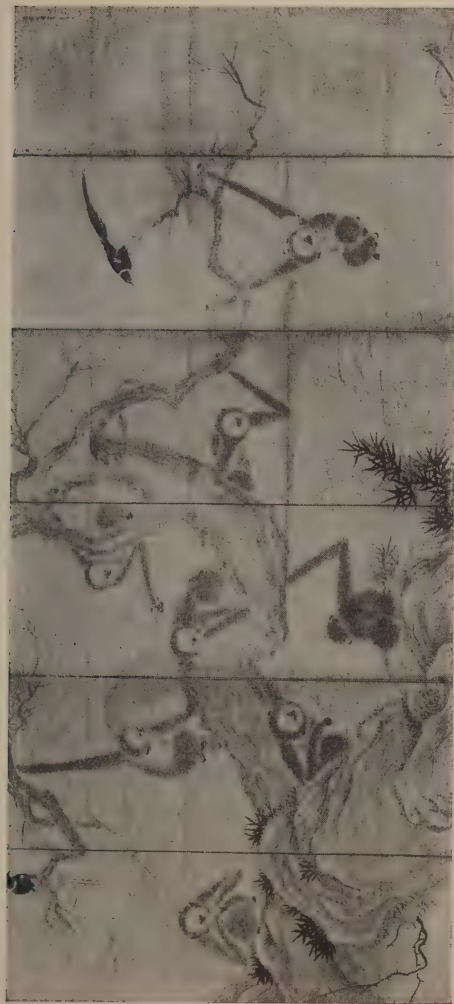
Kokuzo Bosatsu. In full color on silk.



*Six-fold Screen by Sesshū (b. 1409)*

*Ashikaga Period, 1337-1582*

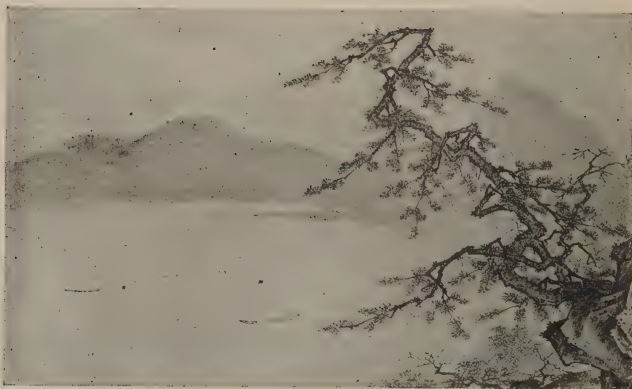
Left-hand screen: birds, pine trees and waterfall. This pair of screens, in monochrome, was painted by Sesshū in 1481, when he was seventy-two years old.



*Six-fold Screen by Sesshiu (b. 1409)*

*Ashikaga Period, 1337-1582*

Right-hand screen, monkeys and magpies. The continuous composition of this and the preceding screen is seen to better advantage when they are placed end to end.



*Landscape*

*Ashikaga Period, 1337-1582*

Painting on paper in ink, with slight color. School of Motonobu, 1477-1559.



*Falcon on a Rock* Ashikaga Period, 1337-1582

In monochrome, on paper, by Kaihoku-Yushō, 1532-1615.

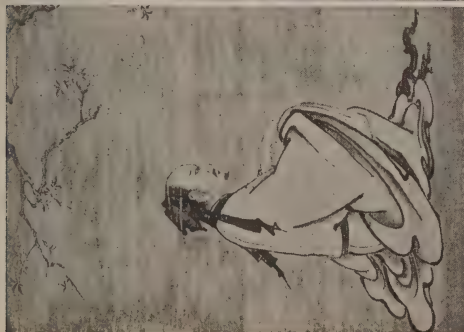




*Two-fold Screen, Full Color and Gold*

*Bokuō visiting Seiōbo*

*School of Yeitoku, 1545-1592, Toyotomi Period, 1582-1603*



*Confucius seated on the "Apricot Altar"* Kano School, 17th Century Early Tokugawa Period, 1603-1868



Painting on silk in monochrome, by Kano Tanyū, 1602-1674, showing Confucius, attended by his disciples, Ganshi and Shoshi.





*Impressionist Landscape*      *Kano School, Seventeenth Century*      *Tokugawa Period, 1603-1868*  
Painted in monochrome on paper, by Hokkyo Shokei.

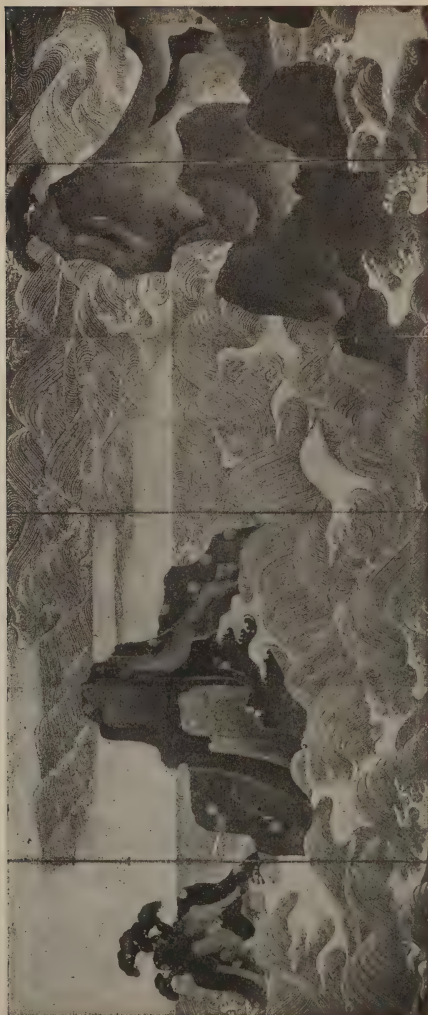


*Paintings of Women*

*Ukiyo School, Seven-  
teenth Century*

*Tokugawa Period,  
1603-1868*





*Matsushima (Island of Pines)*

*Japanese Six-fold Screen, full color and gold*

*Tokugawa Period, 1603-1868*

*Ogata Korin (d. 1716)*

In this screen, although the master has treated the ocean in a conventionalized and thoroughly decorative manner, he has yet succeeded in giving a wonderful expression of its turbulence and force.





*Pea Fowl      School of Sōsiseki,      Eighteenth Century*  
*Tokugawa Period, 1603-1868*

Full color on silk, probably by Sōsiseki's son Sosizan,  
1732-1805.



*Deer**Tokugawa Period, 1603-1868*

Painted by Ganku, 1749-1838, who founded the Kishi School. In monochrome, on silk; slight suggestion of color.



*White Fox by Ippo (d. 1872)*

*Meiji Period, 1868—*

**In monochrome, on silk, with a suggestion of color.**



*Cormorant by Nishiyama Hoyen, Nineteenth Century  
Meiji Period, 1868—*



*Japanese Print by Harunobu      Eighteenth Century*

The collection of Japanese prints, including those in the keeping of the Museum, comprises some twenty-five thousand examples covering all schools and periods. The subject of the print shown on this page is the Rebirth of the Year, represented by a phoenix, the sun, and the sea.



*Japanese Print (hand colored) by Kwaigetsudo  
Eighteenth Century*

## THE MINOR ARTS

In Japan, as in other countries, the minor and applied arts reflect the aims and ideals expressed in sculpture, painting, and architecture. Like these, they closely followed at first Indian and Chinese prototypes. Later they became more distinctly nationalized in character.

Bronze casting is one of the oldest of the arts in China. Some early sacrificial vessels and two mirrors — of which the Museum has lately acquired a valuable and representative collection — are illustrated on pp. 266 and 267. The earliest bronzes of Japan were small objects — swords and bells of the shape we call hawk bells. They, as well as the old Chinese bronzes, were made in moulds by displacing the wax model with molten metal.

Wood carving has been highly developed in Japan since the earliest times in which we have tangible evidence of any art at all. The portrait statues of the Nara period, 700–800, show a technical skill which it must have taken centuries to develop. It is the fashion to say that no carving is made to-day which equals the old work, but it is none the less true that Japan has never seen such skill and almost photographic accuracy as is shown by the great army of artisan carvers who turn out their uninspired products in wood and ivory for the New York and London markets.

There is one particular branch of work, the application and use of lacquer, in which the Japanese far outstripped their continental teachers. Lacquer is obtained from the sap of a species of sumach and in its liquid state is poisonous to the touch. When dry, however, it loses its poisonous quality and forms an exceedingly hard surface affected neither by heat nor acid. Paper, silk gauze, or coarse cotton is first pasted on the object to be treated. Upon this the lacquer is applied in successive layers with incrustations of gold, mother of pearl, etc. The surface is finally polished with calcined deer horn.





*Chinese Bronze Wine Vessel*  
*Early Han Dynasty. (B.C. 206-221 A. D.)*

Seventh century.  
The design represents lions, birds, insects, and grapes. The so-called "white bronze" of this era contains a considerable amount of nickel, in consequence of which the castings are remarkable for the sharpness of their definition.

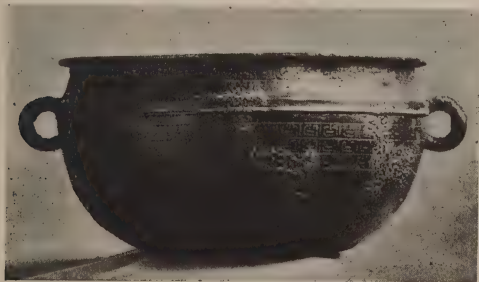


*Bronze Mirror (reverse side)*  
*Chinese, Seventh Century*



*Chinese Bronze Mirror (reverse side)*

The design is an arrangement in concentric spaces about the large knob, of leaf-like ornaments, nipples, the seven divine figures, birds, fishes, and beasts. The casting is remarkable; it was probably done at the *shang-fang*, the imperial foundry, in the Han dynasty (206 B.C. - 221 A.D.).



*Chinese Bronze Sacrificial Bowl, Second Century A. D.*



*Mounting of Upper Blade, Late Fujiwara Design (Tokugawa Workmanship)*  
*Mounting of Lower Blade, Tokugawa Infantry Design*



*Japanese Sword Guard (Tsuba)*

Openwork iron guard made in Yamasiro, late sixteenth century.

Design of fireflies and grasses in shakudō (a composition of gold and copper), copper, and gold, on iron, by Itsuriuken Mi-boku, a celebrated artist of the Nara School, 1695-1769.

Design of stone lanterns in silver, shibuichi (composition of silver and copper), and gold, on shakudō, by At-suoki, who worked in Kyoto about 1840-1860. Ōtsuki school.



*Japanese Sword Furniture, Kozuka Hilts*



*Japanese Gold Lacquer Ink-box in Shape of Fan*  
*Probably by a Kyoto Artist* *Late Eighteenth Century*

*Ink-box.* Quail and millet. Applied gold and silver leaf. Early eighteenth century.

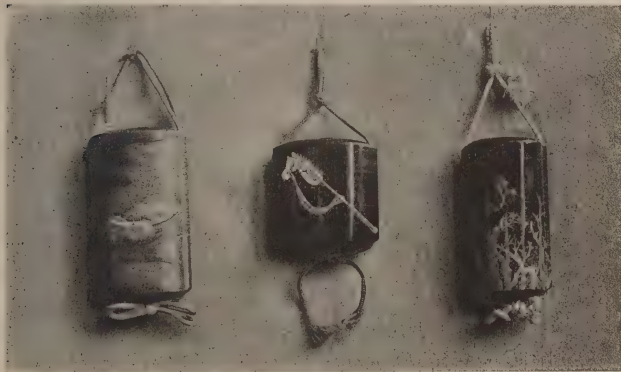


*Japanese Lacquer Ink-box*

*Inro.* Rice-boats floating on the water. Applied lead and mother-of-pearl. Signed K o m a - K w a n s a i. Probably the second Kwan-sai, early nineteenth century.

Black lacquer, with porcelain toys applied. Signed "Haritsu, eighty-four years old" (1664-1747).

Crows in autumn forest. Signed Kajikawa. Probably the second Kajikawa, about the middle of the seventeenth century.



*Japanese Lacquer Inro (Medicine Boxes), to be worn suspended from the Girdle*

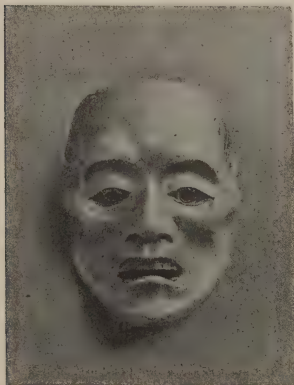




*A Boy*

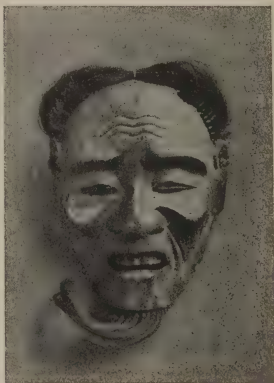
Japanese, "No" mask, signed Sukemitsu. Early eighteenth century.

The "No" was a semi-religious opera dealing with historical and legendary incidents through a Buddhist interpretation.



*Ghost of Kawazu*

Japanese, "No" mask.  
Middle of the sixteenth  
century.



*The Spirit of the Pine Tree*

Japanese, "No" mask.  
Early sixteenth century.

*Bowl**Yuan Dynasty, 1280-1368*

#### CHINESE PORCELAIN

Porcelain was first made in China. For centuries its patterns and colors influenced the pottery of both Europe and Western Asia, but not until the eighteenth century was it successfully imitated in Europe. It is believed that the first porcelain was produced in the effort of the potters to imitate the appearance of jade, which is so greatly admired by the Chinese. Many literary references testify to the beauty of the early porcelain, but few existing specimens go back further than the Sung Dynasty, 960-1280. The history of Chinese porcelain is the history of the Imperial factory at Ching-tê-chên, rebuilt in 1369 by the founder of the Ming Dynasty. Its period of greatest splendor was during the reign of the Emperor K'ang Hsi, 1662-1722, when all the old glazes and designs were reproduced and new ones invented. The brilliant colors and bold designs of this period were succeeded in the later eighteenth century by a more natural floral decoration in softened half-tones with carefully finished details in over-glaze painting. The Imperial factory was destroyed in the Tai Ping rebellion of 1860.

*Chinese Porcelain**Ming Dynasty, 1368-1662*

In the Museum collection may be found many examples of porcelain glazed in single colors, varieties of blue and white, pure white, porcelain with colors under the glaze, or with painting over the glaze; in all a body of rich material for the study of the art. A jar of the Ming Dynasty, illustrated on this page, shows a five-clawed imperial dragon rising from the waves into the clouds in pursuit of the flaming jewel of omnipotence. The design is in white with engraved details under the glaze, reserved against a ground of dark blue.



*Chinese Porcelain Vase, Height 30 in.  
K'ang-Hsi Period (1662-1722)*

## THE MORSE COLLECTION OF JAPANESE POTTERY

VARIOUS periods are recognized in the development of pottery in Japan. The prehistoric pottery exhumed in various parts of the empire is found in the shell heaps scattered along the shores from Yezo in the north to Higo in the extreme south. The pottery is usually in fragments, entire vessels being rare. It is hand-made, decoration either cord marked or incised with curious variations in form in different localities. As the Ainu occupied the entire land before the Japanese, it was naturally supposed that this early pottery was made by the Ainu, though there is no historic evidence that the Ainu ever made pottery. An art of this kind once acquired is never lost by a savage people. (Examples of this prehistoric pottery may be found on the two lower shelves in Case II.)

Next comes the early historic pottery, lathe-turned, unglazed and identical in form and purpose with Korean pottery of the same period. This pottery consists of mortuary vessels and is found in dolmens and mounds. It has an age of from twelve to fifteen hundred years.

The first definite history of the potter's art in Japan begins with the work of Toshiro in Seto in the thirteenth century, though fragments of green-glazed pottery have been dug up in Omi to which a famous expert ascribed an age of nine hundred years. In the ancient storehouse at Nara a soft green-glazed pottery is preserved which is known to be a thousand years old. This, however, is probably Chinese.

The formal ceremonies associated with the drinking of powdered tea exerted a lasting influence on the potter's art and gave it that reserve and simplicity which is so characteristic of Japanese pottery.

The collection of Japanese Pottery is arranged in ten upright cases at right angles to the wall of the Japanese corri-

dor. Each case contains four compartments, and these are numbered from one to forty. Here is brought together the work of nearly every potter in Japan up to within thirty years, and these objects are arranged by provinces.

If one will recall the pottery of the Baltic provinces he will remember that little or no distinction is seen in the work, each potter copying the forms and rude decorations of the others. The Black Forest potters, covering a wide area, again show nothing distinctive in their work. In Japan, on the contrary, a local pride prompted the potter, the lacquerer, and other artisans to produce something original either in form or decoration, so that the provinces are distinctive, and the names of the provinces are often used in a generic way in designating the pottery, such as Satsuma, Bizen, Izumo, Kaga, Awaji, etc. After the provinces were brought together under a strong central government in 1868, provincial feeling still survived, and each province prided itself on special products, such as pottery, lacquer, textile fabrics, and the like. The strongly marked differences between the dominant pottery of certain provinces may be seen by comparing the following cases: Hizen, 3, 4; Bizen, 5; Higo, 8; Nagato, 10; and many others.

The Japanese potter derived certain methods of technique from the Koreans, and for this reason a small collection of Korean pottery has been brought together in Case I. The objects range in age from a thousand years and over to the present time. In Case 2 is a collection of early historic and prehistoric pottery of Japan.

The casual visitor may enjoy the collection by simply noticing the remarkable qualities of glaze, the curious motives of design, the variety of form, and, above all, the reserve and sobriety shown in the decorative treatment.

For sources of information, the work of amateur potters, motives of decoration, Korean influences, uses of objects and other details, reference must be made to the illustrated catalogue of the collection published in 1901.





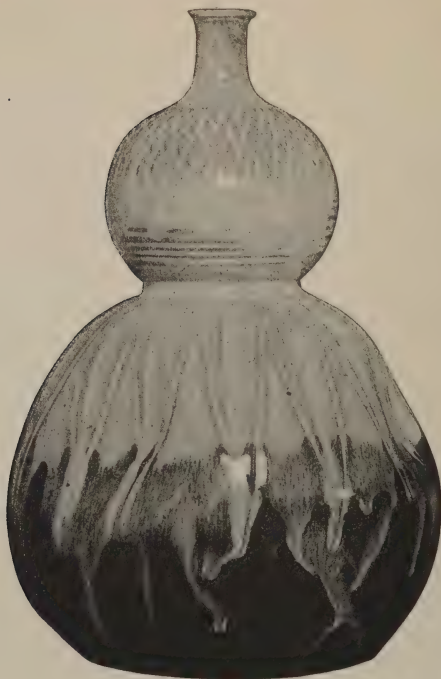
*Pottery of the Province of Sanuki  
Morse Collection, Case 19*



*Koda Pottery, Province of Higo*

A fine example of Koda pottery. The glaze is gray; the design incised and filled with white clay. Height, 5 inches.

Morse Collection. Case 8.



*Bottle Takatori Pottery, Province of Chikuzen*

A good example of the freedom of the Japanese potter. A leaf design slashed in long strokes. The sides are indented for convenience of handling. Height, 12 inches.

Morse Collection. Case 18.

(AS REPRESENTED IN THE MUSEUM COLLECTIONS)

[illegible]



COLLECTION OF CASTS

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LIBRARY





## COLLECTION OF CASTS

## GREEK AND ROMAN SCULPTURE

**T**WELVE plaster casts are listed among the objects which in 1873 composed the collections of the Museum, and filled the two galleries of the Athenaeum building which were their first home. Ten years later, in 1883, the collection contained several hundred pieces, and within the next few years had grown to over one thousand numbers, occupying in 1890 the whole first floor of the present building except two rooms devoted to Egyptian and Classical antiquities. Since 1895, one after another room has been given up to the increasing collections of original works of Classical and Egyptian art, the reproductions covering at present about three-quarters of their former area. All the galleries of casts but one are now devoted to casts from the antique, one gallery on the north-east corner of the building containing casts from the Italian Renaissance.

The First Room of Greek casts is devoted to archaic art. In a case in the centre of the room are exhibited electrotype reproductions of the remarkable metal work which has been recovered from the tombs of prehistoric Greece. The casts of statues and reliefs in this room illustrate the steady progress by which early Greek sculptors outgrew primitive helplessness, put away the conventions of Oriental art, and through direct study of nature and constant practice prepared the way for the consummate achievements of the fifth century B. C.

The casts in the Second Room are from sculptures of the so-called period of transition between archaic art and the free creation of the age of Pheidias. Especially notable are the pediment groups from the temples of Aegina and Olympia. The work of this time has a freshness and sincerity

which, as in early Renaissance art, more than atone for technical deficiencies.

The Third Room is devoted to athletic sculpture of the fifth century B. C., especially as represented by the work of Myron, the sculptor of the famous Discobolus, and of Polykleitus of Argos, who attempted to establish an ideal standard of proportions for the human figure.

The mingled elements of Athenian civilization found their most nearly complete plastic expression in the style of Pheidias. This is reflected in sculpture, of which reproductions are shown in the Fourth Greek Room.

The next room contains casts from the sculptured decorations of the Parthenon, in which the creative power of the artist — probably Pheidias — responded to the noblest religious and civic ideal of the time.

In the west end of the Southern Corridor are casts from grave monuments of the fifth and fourth centuries B. C. The theme of bereavement and separation is presented here with dignity and restraint.

The middle space of the Corridor is divided into several sections which mark diverse and successive tendencies in the Greek art of the fourth century and later times. The first shows the graceful and humane work of Praxiteles; the second is in part assigned to sculptures which reflect the emotional bent of Scopas' style. In the next one sees the exaggerated emphasis on physical detail which characterizes the followers of Lysippus, the last of the great Greek sculptors. The following section contains casts from late Greek statues of deities, including the beautiful Aphrodite of Melos.

The east end of the Corridor is given to the vigorous and dramatic sculpture of the school of Pergamon in Asia Minor and to the work of Graeco-Roman artists. The real achievement of Roman art was in portraiture; and this is exemplified here in a series of casts from busts and statues of Roman statesmen and emperors.

A few casts of interesting Hellenistic and Roman sculptures are retained on the walls of the Greek Vase Room.

## SCULPTURE OF THE ITALIAN RENAISSANCE

In the collection of casts from sculpture of the Italian Renaissance, the chief sculptors of that period are all represented, some of them by their most famous works. Niccolò Pisano's octagonal pulpit in Siena Cathedral was commissioned in the year of Dante's birth (1265), and for the first time embodied the imagery of the Catholic faith in forms of classical purity and beauty. Jacopo della Quercia, the most noted of the sculptors of Siena, is represented by the recumbent effigy of Ilaria del Carretto (d. 1405). The emphatic composition of this figure and the poetical impressiveness of the marble effigy by a living artist nearby exemplify two widely different conceptions of the art of sculpture. The great portal on the wall reproduces the eastern doors of the Baptistery at Florence (1452), by Lorenzo Ghiberti — fit to be the gates of Paradise, as Michel Angelo said. Ten typical scenes from Old Testament history fill the ten panels, and the heads and statuettes that surround them and the garland that frames them, are no less interesting as sculpture. Of Donatello, the sculptor of greatest power in Italy before Michel Angelo, the collection contains, beside reliefs, two well-known statues — the St. George (1416), a young man-at-arms impatient for the battle, and the David (1430), the earliest nude statue of modern times. On the wall between the doorways are placed reproductions of the famous reliefs of Singing and Dancing Youths, carved by Luca della Robbia in 1437 for the organ loft of Florence Cathedral, and now preserved in the Cathedral Museum. Reproductions of two lunettes in glazed terra-cotta by his nephew, Andrea della Robbia, hang above, one imaging the meeting of St. Francis and St. Dominic, the other the Annunciation of the Virgin. The collection includes a number of reliefs, busts, and statues from the memorable group of sculptors who were

the contemporaries of the Robbia in Florence: Mino da Fiesole, Desiderio da Settignano, Verrocchio, Rossellino, and others. The reproductions of Michel Angelo's works include three of his greatest achievements: the statue of Moses from the tomb of Julius II. (ordered 1505), and the figures of the Dukes Lorenzo and Giuliano de' Medici, and of Night, Day, Evening, and Dawn from the tombs of the Dukes (1521-1534) in the Medici Chapel. The low side light to which they are now exposed very greatly interferes with the effect of these groups, which in the Medici Chapel receive light from above; but the cast of the Moses is doubtless placed at about the level above the eye for which the statue was designed.

For further information in regard to the sculptures which these collections of casts reproduce, the visitor is referred to the *Catalogue of Casts of Greek and Roman Sculpture* and the *Manual of Italian Renaissance Sculpture*, which are on sale at the door of the Museum.

## LIBRARY

NOT until 1879, three years after the opening of the present Museum building, was a room equipped to serve the specific purposes of the Library, but the establishment of a special Library was mentioned in the statement of the objects of the Museum issued by the Trustees upon their incorporation in 1870, and the contribution of one thousand dollars offered in 1875 for the purchase of books was the earliest gift of money to the Museum for any other than its general purposes.

The Library now possesses approximately sixteen thousand books and pamphlets, including the Alfred Greenough collection (chiefly books on architecture). It aims to possess the most authoritative information on fine and on applied art, and to serve any individual working in those fields. The collection includes museum catalogues, catalogues of private collections, biographies of artists, monographs on different branches of art, and large and expensive volumes of reproductions. The Library also subscribes to the leading periodicals of art.

The collection of photographs is an important adjunct of the Library. It was started with ten volumes of "Roman photographs" given by George B. Emerson; these are recorded in the first annual report (1873) of the Committee on the Museum. The collection now contains about twenty-nine thousand prints, and recent gifts and purchases have made it particularly strong in classical sculpture, Italian renaissance sculpture and painting, and French art. In January, 1906, three hundred photographs of Japanese art were received as a gift from the Imperial Museums in Tokyo.



The Library is open to any visitor to the Museum. The Librarian, or an assistant, is constantly present to give information to readers.

Free tickets of admission to the Museum are issued at the Director's discretion to special students whose course of investigation may be aided by work in the Library. Application should be made through the Librarian.

GENERAL INFORMATION

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THE NEW MUSEUM





*First Museum Building*

## MUSEUM OF FINE ARTS, BOSTON

INCORPORATED FEBRUARY 4, 1870

THE Museum is a permanent public exhibition of original works of the art of Egypt, Greece, Rome, the Orient, and modern Europe and America, supplemented by reproductions of others. It is supported wholly by private gifts, and managed by a Board of Trustees including representatives of Harvard University, the Boston Athenaeum, the Massachusetts Institute of Technology, the City and the State, with the co-operation of a responsible staff. Visitors, about 250,000 annually.

A public museum of fine art offers the whole people an unfailing source of interest, improvement, and delight. It is especially the privilege of wealth to further the enrichment of museum collections and their interpretation to the visitor. Opportunities not likely to recur for the acquisition of important objects present themselves continually. The oral and written exposition of the works shown demands highly trained assistance. In the measure of the funds placed at its command by gift or bequest, a museum can both widen and deepen its influence.

The legal title is "Museum of Fine Arts." Names of givers are permanently attached to objects purchased with their gifts.

## OFFICERS AND ASSISTANTS

President . . . . .	Gardiner M. Lane
Treasurer . . . . .	Francis L. Higginson
Director . . . . .	Arthur Fairbanks
Secretary . . . . .	Benjamin Ives Gilman
Assistant Treasurer . . . . .	Frank H. Damon
Secretary to the Director and Registrar . . . . .	Morris Carter
Department of Prints	
Curator . . . . .	Emil H. Richter
Department of Classical Art	
Curator . . . . .	Arthur Fairbanks
Assistant Curator . . . . .	Lacey D. Caskey
Assistant Curator (on leave of absence) . . . . .	Sidney N. Deane
Department of Chinese and Japanese Art	
Adviser to the Department . . . . .	Okakura-Kakuzo
Associate Curator of the Department . . . . .	Francis G. Curtis
Keeper of Japanese Pottery . . . . .	Edward S. Morse
Keeper of the Collections (Japanese Pottery excepted) . . . . .	Francis S. Kershaw
Assistant . . . . .	J. Arthur McLean
Department of Egyptian Art	
Head of Harvard University — Museum of Fine Arts Egyptian Expedition. . . . .	Dr. G. A. Reisner
Division of Western Art	
Keeper of Paintings . . . . .	John B. Potter
Assistant in charge of Textiles . . . . .	Miss Sarah G. Flint
Library and collection of Photographs	
Librarian . . . . .	Morris Carter
Assistant Librarian . . . . .	Miss Martha J. Fenderson
Assistant in charge of Photographs . . . . .	Miss Frances E. Turner
For information regarding collections not represented by a special officer or assistant, apply at the Director's office.	
Superintendent of the Building . . . . .	W. W. McLean

## ADMISSION

The Museum is open every day in the year, excepting the Fourth of July, Thanksgiving Day, and Christmas, on weekdays 9 A. M. to 5 P. M. (November 1 to March 1, 4 P. M.): Sundays 12 M. to 5 P. M.

Admission is free on every Saturday and Sunday, and on public holidays. On other days the entrance fee is twenty-five (25) cents.

Children under fourteen years of age are not admitted unless accompanied by an adult.

## PUBLICATIONS OF THE MUSEUM

Apply at the office at the entrance of the Museum; or by mail to the Secretary of the Museum.

*Bulletin.* Published bi-monthly. The Bulletin is issued free to Annual Subscribers and to students. Free copies may be obtained at the office at the entrance and lending copies are distributed through the galleries. A special number of the Bulletin devoted to the new Museum may be obtained at the office, or by mail. Price ten cents.

*Annual Report.* Published in March. The Annual Report is issued free to all annual subscribers and to others upon request.

	At the Museum	By Mail
Handbook of the Museum, 313 pp., with 305 illustrations		
In paper . . . . .	\$0.50	\$0.60
In cloth . . . . .	0.60	0.70
Separate sections on Egyptian Art; Classical Art; Western Art, Pictures and Prints; Western Art, Various Collections, including Textiles; Chinese and Japanese Art; Each . . . . .	.15	.20
General Information and the New Museum . . . . .	.10	.15



## FIRST FLOOR

	At the Museum	By Mail
Catalogue of Casts of Greek and Roman Sculpture, Edward Robinson, With supplement and index . . . . .	\$0.50	\$0.60
Owing to the growth of the collection of original objects of classical art, casts of the less important Graeco-Roman sculptures, have been withdrawn from exhibition. The Museum has published an index which will facilitate the use of the Catalogue of Classical Casts in connection with the present arrangement of the series.		
Manual of Italian Renaissance Sculpture. Benjamin Ives Gilman . . . . .	.50	.60
Guide to the Catharine Page Perkins Collection of Greek and Roman Coins . . . . .	.25	.30

## SECOND FLOOR

Catalogue of the Morse Collection of Japanese Pottery.		
Prof. E. S. Morse . . . . .		\$20.00
Large paper edition . . . . .		50.00
(This Catalogue can be sent by express only.)		
Catalogue of an Exhibition of Japanese Sword Guards . . . . .	\$1.25	1.40
The Illustrations separately; in a cover . . . .	.25	.30
Catalogue of the Macomber Collection of Chinese Pottery . . . . .	1.25	1.40

In addition to the foregoing copies of the following catalogues of former exhibitions in the Museum may still be obtained by inquiry at the door.

## DEPARTMENT OF PRINTS

Exhibition of the Etched Work of Rembrandt (1887). S. R. Koehler . . . . .	\$0.50	\$0.60
Exhibition of the Work of the Women Etchers of America (1887). S. R. Koehler . . . . .	.25	.30

## PUBLICATIONS

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	At the Museum	By Mail
Exhibition of Albert Dürer's Engravings, Etchings, and Dry Points (1888). S. R. Koehler . . .	\$.50	\$.60
Exhibition of Etchings, Dry Points, and Mezzo- tints of Francis Seymour Haden (1896). S. R. Koehler . . . . .	.25	.30
Exhibition of Book-Plates and Super-Libros (1898). Chas. Dexter Allen . . . . .	.25	.30
Exhibition of Turner's Liber Studiorum (1904). Francis Bullard . . . . .	.25	.30
Exhibition of Early Engraving in America: De- cember 12, 1904, to February 5, 1905 . . .	.50	.60

Also

Catalogue of the Engraved and Lithographed Work of John Cheney and Seth Wells Cheney (1891). S. R. Koehler . . . . .	2.50	2.60
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## OTHER DEPARTMENTS

Exhibition of Ancient Chinese Buddhist Paintings (1894). E. F. Fenollosa . . . . .	\$0.25	\$0.30
Catalogue of a Loan Collection of American Silver (1906); with illustrations . . . . .	3.00	3.20

Also

The tears of the Heliades, on Amber as a Gem: W. A. Buffum . . . . .	1.00	1.20
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## REPRODUCTIONS

Photographs and postal cards reproducing many of the objects in the Collections may be bought at the desk at the entrance.

A list of the casts for sale from objects in the collection of Classical Antiquities, with prices, will be sent on application.

## TICKETS TO THE MUSEUM

The gift to the Museum of \$500, or its equivalent in works of art, entitles a subscriber to a personal ticket giving admission to the Museum during his life.

Annual Tickets admitting four persons (transferable) are issued to *Annual Subscribers* of \$10 and upwards. Subscribers are also entitled to receive, free by post, copies of the Report of the Museum, issued yearly, and the Bulletin, which appears bi-monthly. Cheques should be made payable to the Museum of Fine Arts and addressed to the Museum.

Admission by ticket is granted to *artists* on satisfying the Director of their professional qualification, and for such period as the Director may determine, not exceeding one year.

Free tickets of admission are also issued at the Director's discretion to

(1) *Teachers*, alone or accompanied by pupils for purposes of instruction in art.

(2) *Any student of art* or history, when recommended by a teacher known to the Museum; also special students whose course of investigation may be assisted by work in the Museum or Library and those who are attending special courses of instruction in the Museum.

(3) *Designers* and other artists employed in industries and duly recommended to the Museum.

Application for free admission under these provisions should be made at the Director's office.

## COPYING AND PHOTOGRAPHING

Application to copy or photograph any object in the Museum should be made at the Director's office. Easels and space to keep materials are provided for students.

## DOCENTS

The Docents are officers of the Museum specially assigned to the duty of giving information about the collections to any visitor desiring it.

In response to applications at the desk at the entrance, the Docent in service will meet the applicant immediately, unless engaged with another party. Appointments may also be made by letter to the Secretary of the Museum, who will issue a ticket giving free admission and the free service of a Docent to the person or party applying. The ticket will bear the date and time of the appointment and the name of the Docent in service. Unless by special arrangement, appointments will be understood to last one hour.

## DEPARTMENT ROOMS

*Visitors Welcome*

Those desiring to know more of the Museum collections and the arts they represent than can be learned in the galleries are invited to visit the department rooms. The officers in charge will be glad to give any information and guidance in their power. Free tickets of admission to the Museum are issued at the discretion of the Director to persons whose studies will be aided by work in the departments. Application should be made through the officers in charge.

Of the 60,000 prints, the 47,000 Chinese and Japanese objects, and the 6,000 textiles in the keeping of the Museum, but a small proportion are exhibited at one time. Objects in reserve will be shown upon application, as far as the limitations of the offices permit. Almost the entire Classical collection is on exhibition.

## SCHOOL OF THE MUSEUM

The School gives instruction in drawing, painting, modelling, and design, with supplementary courses in artistic anatomy and perspective. Scholarships and prizes are awarded annually, and diplomas are given to pupils who have satisfied the necessary conditions. Inquiries for full information should be made of the Manager, from whom also an explanatory pamphlet may be obtained.

The officers of the School are:

Thomas Allen . . . . .	Chairman of the Council
Miss Lois L. Howe . . . . .	Secretary
Miss Alice F. Brooks . . . . .	Manager

The instructors of the School are:

Edmund C. Tarbell . . . . .	} Painting
Frank W. Benson . . . . .	
Philip L. Hale . . . . .	{ Drawing from Life
	{ Artistic Anatomy
Bela L. Pratt . . . . .	Modelling
Anson K. Cross . . . . .	Perspective
William M. Paxton . . . . .	Drawing from the Cast

## DEPARTMENT OF DESIGN

C. Howard Walker . . . . .	Director
Miss Catherine B. Child . . . . .	Instructor
Miss Lucy MacInness . . . . .	Assistant
George W. Hunt . . . . .	Instructor in Metal-work
C. H. Dunham . . . . .	Instructor in Furniture Construction

The *School* issues every spring Circulars of Information and every autumn an Annual Report which will be sent to any address upon application to the Manager at the Museum.

## HISTORICAL DATA

## STATEMENTS OF PURPOSES

The charter constitutes "a body corporate, by the name of the Trustees of the Museum of Fine Arts for the purpose of erecting a museum for the preservation and exhibition of works of art, of making, maintaining, and exhibiting collections of such works, and of affording instruction in the Fine Arts."

Act of Incorporation,  
February 4,  
1870

"The objects of the Museum of Fine Arts are: 1st. To make available to the public and to students such art collections already existing in this neighborhood as the proprietors of such collections may see fit to deposit in a suitable building to be arranged for the purpose, — under such general provisions as to the custody and exhibition thereof as shall be agreed upon, — with the sole view to their greatest public usefulness. 2d. To form in this way the nucleus of what may hereafter become, through the liberality of enlightened friends of Art, a representative Museum of the Fine Arts, in all their branches, and in all their technical applications. 3d. To provide opportunities and means for giving instruction in Drawing, Painting, Modelling, and Designing, with their industrial applications, through lectures, practical schools, and a special library."

Report of  
Committee  
on By-Laws,  
March 17,  
1870

" . . . the Museum was founded upon a very broad basis. Its aims, as is expressed in its charter, are to make, maintain, and exhibit collections of works of art, and to afford instruction in the Fine Arts: as expressed by the words on its corporate seal, they are, 'Art, Industry, Education'; as implied by the condition of free access for the public contained in the deed of its land, they are the benefit and pleasure of the whole community."

Report on  
the Increase  
of the Col-  
lections,  
Annual Re-  
port, 1883

. . . . .



" . . . it is of the first importance that our collections should attract, interest, and instruct the public; and it is of an importance second only to this that they should meet the requirements of the artist, the student, the designer, and the specialist."

. . . . .

"In using our space, the first object should be to give it to those things which have the greatest interest and beauty; the second, to secure the proportionate growth of all departments of the Museum."

. . . . .

"To frame a scheme for the purchase of original works is, however, practicable only in the most general way. We must assume as the foundation of it that the Museum is to be what its name expresses, a Museum of the Fine Arts; that its primary intention is to collect and exhibit the best obtainable works of genius and skill; that the application of the Fine Arts to industry and the illustration of the Fine Arts by archaeology are both within its province, but that neither of these is its first object."

## ORIGIN AND GROWTH

In 1859, eleven years before the incorporation of the Museum, the Jarves Collection of Italian pictures, now in New Haven, had been offered as a nucleus for a public museum of art in Boston, but the project had been abandoned. In 1869 several circumstances combined to reawaken interest in the scheme. The Boston Athenaeum had received a bequest of armor and the offer of funds for a room wherein to exhibit it. The Social Science Association had conceived the idea of a public collection of plaster reproductions of sculpture. Harvard College sought an opportunity to make its collection of engravings useful to the public. The Massachusetts Institute of Technology had no sufficient room for its collection of architectural casts. In October, 1869, representatives of these organizations united with other interested persons in appealing to the State Legislature, which early in the following year established a public Museum of Fine Arts in Boston by granting the present charter. No support from State or City

was provided for, and none has ever been received, the only gift to the Museum from a public source being the plot of ground on Copley Square occupied by the first building.

At a meeting held February 3, 1871, in Music Hall, a committee was appointed to solicit subscriptions for a Museum building. The amount ultimately obtained was \$261,000. From a number of competitive designs for a fireproof structure, the plans of Sturgis & Brigham, well-known architects of Boston, were selected. A wing of the building was dedicated with appropriate ceremony on July 3, 1876, and on the next day, the centennial anniversary of the Declaration of Independence, it was opened to the public. The collections of the Museum, both gifts and loans, which for four years had been exhibited in two rooms at the Athenaeum, were installed in the new structure.

First  
Building

To complete the front of the building another popular subscription was called for in 1878. The response was prompt and generous. In 1888 another enlargement of the building became necessary. Space was demanded as well for the existing departments as for the remarkable collections of Chinese and Japanese art, which Dr. William Sturgis Bigelow and Dr. Charles G. Weld had offered to deposit in the Museum, and for the collection of Japanese pottery gathered during twelve years' residence in Japan by Professor Edward S. Morse. The amount received from this third subscription, a total of \$250,000, enabled the Trustees to erect two wings which, with a connecting corridor, completed a quadrangle. The enlarged building was opened in 1890, the contents rearranged; on the first floor, the collections of Egyptian and Classical antiquities, with casts of antique and Renaissance sculpture; on the second, the collections of paintings, minor arts of Europe, and Oriental art.

For many years the Museum was without funds for purchases, notwithstanding the utmost economy in administration. The exhibits of this period consisted almost entirely of loans. Later both bequests and gifts were received. Henry L. Pierce, Catherine C. Perkins, Julia B. H. James, Harvey D. Parker, George B. Hyde, and a number of

The Collec-  
tions

others, left large sums to the Museum, and those benefactions have been continued by gifts from Francis Bartlett and Denman W. Ross, and by the bequests of R. C. Billings, C. H. Hayden, Sarah W. Whitman, Martin Brimmer, and others. Within the past few years the free use of funds available for purchases has more than doubled the value of the collections belonging to the Museum.

For several years after the building was opened, the administrative work of the Museum was performed by the Director and the Secretary with a small number of assistants. In 1885 two of the departments were placed in charge of men of special competence. Since that time numerous additions have been made to the staff of trained men upon whose judgment the Trustees have relied in the choice of acquisitions and the arrangement of exhibits, and to whom the public have come to look for aid in the understanding of the collections. To the band of active-minded and devoted scholars who are or have been identified directly or indirectly with its interests, the Museum owes much of its present high standing abroad and commanding influence at home.

The duty of affording instruction in the fine arts, the second purpose named in the Act of Incorporation, has been fulfilled in many ways by the Museum and in growing measure of recent years. Free admission has been liberally granted to *artists, designers, and students of art*, and their use of the collections otherwise facilitated since the opening of the building in 1876. The *library and photograph collection* was established in 1877. Within a few months after the opening of the building the Trustees granted the use of some of the rooms for technical instruction in drawing, painting, and modelling, and from that day to this the classes have been uninterruptedly maintained, since 1902 as the *School of the Museum*. The pupils of the School number about two hundred each year. *Catalogues* of the collections began to be published in 1887, and to the long series of these, some of them important monographs, was added in 1906 the present Handbook. The *Museum Bulletin*, giving current information and containing also descriptive and explanatory articles about objects in the collections, has been published since 1903. It is given or sent free to any applicant. *Lectures* upon the col-

lections have been regularly given by officers of the Museum since 1904, and in 1905 a room was set apart and fitted up as a lecture room for their use and that of other instructors. The issue of *free tickets to instructors and students in history* has within the past few years been systematically pursued, the number distributed in 1907 exceeding five thousand. In the spring of 1907 one of the assistants was assigned, as Docent, to the duty of giving information in the galleries about the collections to any visitor applying on stated days. The demand for services of this kind led in the autumn to the appointment of another Docent, the limitation as to days being removed. *Free Gallery Conferences*, by officers of the Museum and other well-known speakers, upon topics connected with the objects exhibited were begun on Thursdays in January, 1908, and continued through February and March, the demand for admission occasioning the repetition of all.

Three circumstances led the Trustees in 1899 to consider seeking a new site and erecting a new building — the inadequacy of the present building and lot for the future accommodation

of the Museum, the danger of fire from high neighboring structures, and the obstruction of light thereby.

Studies for  
the new  
Museum

The Fenway site now occupied was purchased by vote of the Board on December 5, 1899. On April 22, 1902, the sale of the Copley Square property was effected and on May 27 a Building Committee was appointed, under the Chairmanship of Mr. Samuel D. Warren, "with full powers to procure plans, specifications, and estimates for Museum buildings on the Fenway land."

At a number of meetings of the Building Committee the question of a competition of architects was carefully considered, the decision of the Committee being to select two architects who should report a building scheme without prejudice to the right of the Trustees to proceed thereafter as they might elect. In accordance with this decision, the Committee in the following November commissioned Mr. R. Clipston Sturgis in consultation with Mr. Edmund M. Wheelwright to collaborate with the Committee and the Staff of the Museum in studying the possibilities of the Fenway site and in formulating a possible solution of the building problem both in writing and by drawings and sketches.

The series of studies which have ended in the present plan were begun in January, 1903, and actively prosecuted. They are recorded in several scores of progressively changing sketch-plans based on many hundred detail drawings, and their direct written result includes, besides reports from Messrs. Sturgis and Wheelwright and from others, two volumes entitled "Communications to the Trustees regarding the new building" Nos. 1 and 2, privately printed in March and December, 1904, and containing, with extracts from recent literature on museum construction and administration, papers contributed by officers of the Museum. In December, 1903, the Building Committee, with the approval of the Trustees, commissioned the architects and the Director to study European museums. Accompanied by the President of the Museum, the party spent the following three months (January to April, 1904) in Europe, visiting one hundred and four museums and galleries in thirty cities. An illustrated volume containing reports of observations by Messrs. Sturgis and Wheelwright, architects, was privately printed in January, 1905, as No. 3 of Communications to the Trustees. During the summer of 1903, the Committee authorized the erection of a temporary structure on the Fenway site for the purpose of experiments in the lighting of galleries. The work was conducted at first under the supervision of Professor Charles L. Norton of the Institute of Technology, and later in the immediate charge of Mr. W. R. McCornack, in cooperation with Messrs. Sturgis and Wheelwright, architects, and with the committees and officers of the Museum. Experiments were continued for two years, and in January, 1906, an illustrated volume entitled "The Experimental Gallery," embodying the results of the tests made, was privately printed as No. 4 of Communications to the Trustees.

In October, 1905, the Building Committee requested and received from Professor D. Despradelle of the Institute of Technology a criticism of the studies for the new building made since 1903, which included sketch-plans submitted by officers of the Museum during the preceding summer at the instance of the Committee. Three months later, in January, 1906, the Committee presented to the Trustees a unanimous report, accompanied by a



sketch-plan, elevations, and a perspective, and recommended that instead of instituting a competition the Trustees should appoint Mr. Guy Lowell as architect of the building, with Messrs. E. M. Wheelwright, R. C. Sturgis, and D. Despradelle as consulting architects, to carry out the design in substantial compliance with the general requirements of the Committee as elaborated during the previous three years. This recommendation was accepted by the Trustees and six months later plans prepared by Mr. Lowell were adopted, and the erection of the building authorized.

## DEPARTMENTS

The Museum placed under the general charge and management of a Curator (afterward Director) January 21, 1876.

Library organized July 17, 1879.

Print Department established February 1, 1887.

Department of Classical Antiquities established March 1, 1887.

Japanese Department established March 15, 1890. The title changed to Department of Chinese and Japanese Art April 28, 1903.

The name of the School of Drawing and Painting (maintained since January 2, 1877, in the Museum building) changed to "School of the Museum of Fine Arts" October 17, 1901.

Keepership of Paintings instituted August 1, 1902.

Department of Egyptian Art created September 15, 1902.

## LAND AND BUILDINGS

Land on Copley Square given by the City May 26, 1870.

West wing upon Copley Square opened to the public July 3, 1876.

Completed front on Copley Square opened July 1, 1879.

Southern corridor and connecting wings opened March 18, 1890.

Land on the Fenway purchased December, 1899.

Land and buildings on Copley Square sold April 22, 1902.

Ground broken for the New Building April 11, 1907.



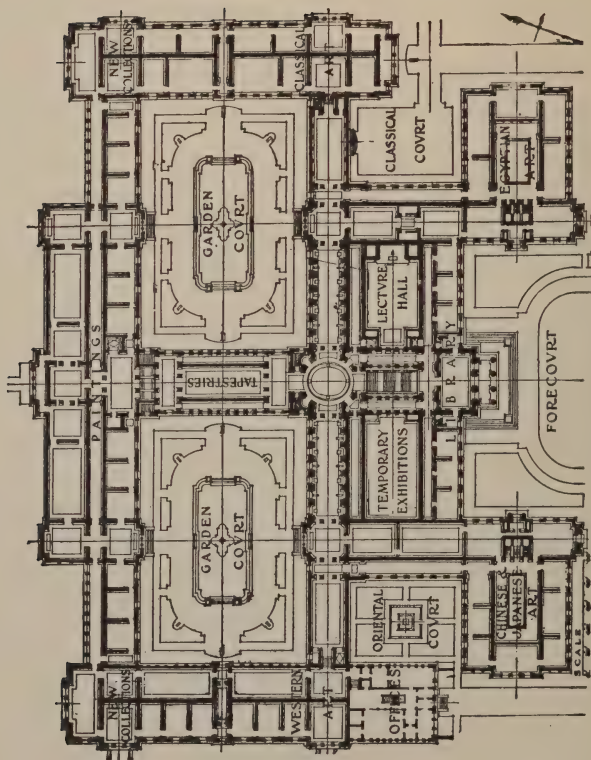


*Bird's Eye View of the Completed Museum*

## THE NEW MUSEUM

THE plans for the new Museum contemplate buildings covering the entire site of twelve acres on Huntington Avenue, Huntington Entrance, and the Fenway. These consist of the completed Museum, occupying the eastern portion of the property, a building to the northwest for casts from sculpture, and another to the southwest for the School of the Museum (occupying the position now devoted to its temporary building). In order to the best utilization of the site, the Trustees asked and obtained from the city a change in the layout of Huntington Entrance and the Fenway replacing its original curves by rectangular outlines.

In the completed building the rotunda on the first floor, reached by the stairway from the entrance, is about equidistant from the centre of each of the principal departments. Northward a gallery for tapestries leads to the Department of Paintings, lying east and west on the Fenway. A wide corridor with windows overlooking two garden courts, each the size of the present Museum building, leads east and west from the rotunda to minor lobbies, each giving access to two departments: the eastern lobby to the wing on Huntington Avenue devoted to Egyptian art and the block on Huntington Entrance devoted to Classical art; the western lobby to the wing on Huntington Avenue devoted to Chinese and Japanese art and the interior block devoted to Western art, from which an extension southward is planned for offices of administration. From the lobby of the Department of Paintings an interior corridor, continued as a loggia overlooking the Fenway, leads east and west to galleries



*The Completed Museum*

accessible either through existing departments, and hence available for their extension, or through corridors only, and hence available for new departments. From the rotunda southward galleries overlooking the stairway lead to the library and photograph collection over the main entrance. From each department stairways lead to the ground floor devoted to offices, class rooms and special libraries, and to collections either exhibited or accessibly stored. On this floor the stairway hall gives access eastward to a large lecture hall and westward into a hall for temporary exhibitions, both open through the main floor and lighted from overhead.

The present building consists of the central block and two forward wings of the completed museum, and preserves its four main features of interior arrangement.

*Division in plan.* The building is not a single museum, but a group of several, each devoted to collections of one origin or of one character. The eight subdivisions — Egyptian Art, Classical Art, Western (European) Art, Chinese and Japanese Art, Pictures, Prints, Casts from Sculpture, and the Library and Photograph Collection — may each be visited without traversing any other.

*Free intermediate space.* The grounds and open courts of the building, the halls and loggias connecting the departments offer opportunities for rest and diversion, among surroundings either of natural beauty or of architectural dignity.

*Division in elevation.* A large part of the ground floor is devoted to rooms for study and instruction and for objects compactly installed; both open to the public. The first serve the understanding of the collections; the second provide auxiliary gallery space and permit of varying the exhibits on the floor above.

*Lighting by windows.* Most of the galleries are lighted by windows instead of from overhead; and the size and arrangement of both windows and skylights throughout the building are the fruit of observation and experiment directed

to securing ample and well-directed illumination in all parts of every room.

These four provisions aim to obviate recognized hindrances to the fullest effect of museum collections upon the visitor. The separation of departments prevents confusion and distraction of thought; intermediate resting places forestall fatigue of body and mind; opportunities for instruction render the exhibits comprehensible; well designed light openings make them visible. The plans permit of meeting a fifth hindrance to the vital influence of museums — that of their sameness of attraction — by providing opportunities for the alternation of exhibits on the two floors, and for occasions having to do with the collections — conferences, meetings, social gatherings, even plays or concerts — in the halls and gardens of the building.

The future Museum promises the city a new agency of spiritual well being; not dedicated to discipline of mind or direction of conscience, like a school or a church, but, like the shrine of the Muses whence it takes its name, sacred to the nurture of the imagination.



*Location of the Museum Buildings*







The *Picture Galleries* and the *Print Galleries* are colored in blue; the galleries devoted to the rest of the art of modern Europe, or *Western Art*, in red; the galleries of *Chinese and Japanese Art*, in yellow.

The *First Picture Gallery* is devoted to paintings by classical masters; the *Second*, called the *Allston Room*, after the American artist, Washington Allston (died 1843), to early American art; the *Third* contains English pictures; the *Fourth*, modern American pictures; the *Fifth*, modern French pictures; the *Sixth*, early Italian and Northern pictures; and the *Seventh*, American pictures.

The exhibitions in the *Print Galleries*, consisting of various selections from the Museum collection, frequently supplemented by loans, are changed every few weeks or months.

The *Japanese Room* contains products of the various minor arts of Japan; the *Japanese Cabinet* adjoining is devoted in part to recent accessions to this department and to special exhibitions; the *Corridor* contains the Morse Collection of Japanese pottery and exhibitions of wood carving, kakemono, and screens.

*For plan of First Floor, see inside of front cover.*













